The Bolshoi in Paris

Dance and Dancers

AUGUST 1958

This month's full ballet guide

2s

JOHN GILPIN and ANITA LANDA

of London's Festival Ballet in Jack Carter's *The Witch Boy*

TOP STARS USE THE TOP TAPE RECORDERS

Pas de deux —WITH BERYL GREY

Anyone who has seen me rehearse will tell you that my Grundig invariably comes to the theatre. And during a rehearsal you'll usually find it somewhere behind stage.

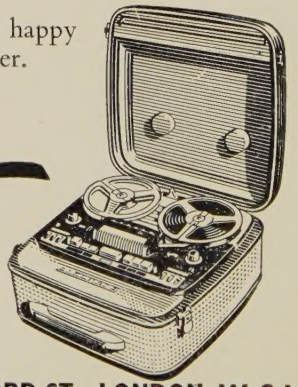
I suppose every dancer has her own methods of arriving at an interpretation of a particular role. In my case it's the Grundig. Before the first rehearsal of a ballet I play back a tape of the music to get into the mood of it, just as an actress studies her lines to get the 'feel' of a part.

It may take hours of sitting or moving about just soaking in the music—especially if the role is unfamiliar —but I find it the perfect method.

Not that the Grundig is confined to the professional side of my life. I get a great deal of pleasure from it in other ways. Music, of course, lots of music—especially Beethoven, a great favourite of mine.

But the tapes I treasure most are those of my little boy's voice. I've been making tape recordings of him since he was only a few months old. They're wonderful.

Might I just say that I've never sponsored a product in an advertisement before. I'm happy to do so here because I really do believe that everyone should have a Grundig tape recorder.



Please send me details of the full range of Grundig tape recorders.

Name _____

Address _____

_____

_____

Nearest Town _____

DD

GRUNDIG (Great Britain) LTD.

Grundig

MAKERS OF THE FINEST TAPE RECORDERS IN THE WORLD

Advertising & Showrooms: **39/41 NEW OXFORD ST., LONDON, W.C.1**
Trade enquiries to: **KIDBROOKE PARK ROAD, LONDON, S.E.3**
(Electronics Division, Gas Purification & Chemical Company Limited)

GS122

ADELPHI THEATRE

W.C.2. TEMple Bar 7611

For a Limited Season

Evenings 7.30. Matinees Saturdays 2.30.

By arrangement with Jack Hylton, the Britain-China Friendship Assn. presents the Return Visit of the

CLASSICAL THEATRE OF CHINA

Theatre and Dance Ensemble of the People's Republic of China

"It is the most exciting spectacle imaginable . . . had the audience roaring on its feet."—THE TIMES PARIS THEATRE FESTIVAL, 1958.

EVERYTHING for the BALLET DANCER

—

SUPER QUALITY NYLON FISHNET

TIGHTS 50/- pair

HOSE 35/- pair

Black-Flesh-Suntan

Postage 9d.

—

FABIOLA

FULLY FASHIONED NYLON STRETCH TIGHTS

Black-Flesh-Suntan

70/- Postage 9d.

Discount of 1/- in the £ on all orders of 3 or more of the above garments

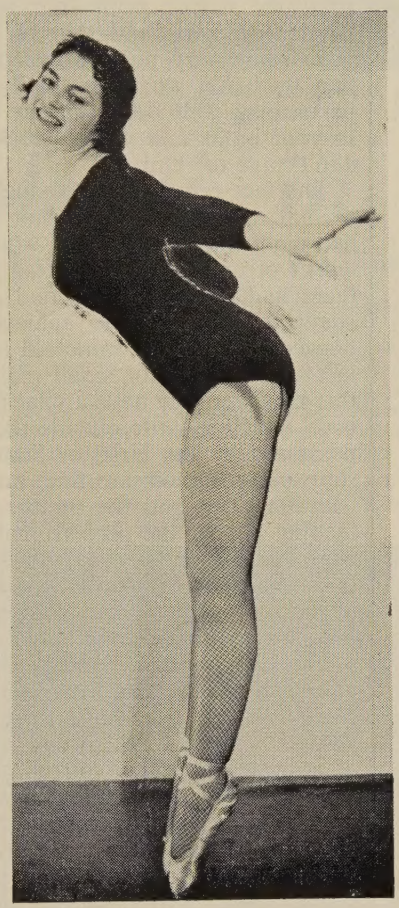
Send for full list from

THEATRICAL HOSIERY CO

53 Arlingford Road,

London, S.W.2

Telephone TUL 0381



ROYAL OPERA HOUSE

COVENT GARDEN

The Royal Opera House, Covent Garden Ltd. in association with the Arts Council of Great Britain presents

THE ROYAL BALLET

Four weeks season opens August 18

Repertory includes :

THE SLEEPING BEAUTY

AGON (1st perf. August 20.) **THE FIREBIRD**

THE PRINCE OF THE PAGODAS **GISELLE** **etc.**

Full details of programmes from the Box Office, COV 1066, and the daily papers

DECCA PRESENTS

forty five

POPULAR CLASSICAL

EP

Forty Fives

Visit your record dealer and see Decca's wonderful selection of forty five classical EP forty-fives

The list includes the following EPs of ballet music. All are tremendous value at only 15/3½ each

LA BOUTIQUE FANTASQUE *(ROSSINI/RESPIGHI)*
Introduction and Tarantella
(preceded by : L'apprenti sorcier)
ISRAEL PHIL. ORCH./SOLTI
CEP 547

La Gioconda: DANCE OF THE HOURS
(PONCHIELLI)
(2nd side : I vespri siciliani overture)
LONDON SYMPH. ORCH./GAMBA
CEP 508

COPPELIA *(DELIBES)*
Excerpts from Act 1
SUISSE ROMANDE ORCH./ANSERMET
CEP 537

NUTCRACKER *(TCHAIKOVSKY)*—**Excerpts**
PARIS CONSERVATOIRE ORCH./ FISTOULARI
CEP 545

PRINCE IGOR: **POLOVTSIAN DANCES** *(BORODIN)*
BELGRADE OPERA CHOR. & ORCH./DANON
CEP 551

SYLVIA *(DELIBES)*—**Excerpts**
PARIS CONSERVATOIRE ORCH./DESORMIERE
CEP 538

WILLIAM TELL: Ballet Music from Act 1
(ROSSINI)

SCHWANDA THE BAGPIPER: Polka and Fugue
(WEINBERGER)

LONDON PHIL. ORCH./MARTINON
CEP 532

DECCA RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON S E 11

Personality of the Month

Photo : Bebbiano

DERYK MENDEL

WHILE it is encouraging that many British choreographers are doing so well in other countries, it is at the same time slightly discouraging that Britain has not been able to provide them with the opportunities that have brought them to their present eminence. Alan Carter, now in Munich, and Walter Gore, now in Frankfurt, immediately come to mind, and there is a third — Deryk Mendel. Though actually when he left England it was as a dancer with no particular thought, at the time, of becoming a choreographer. Before the war he was a member of the Sadler's Wells Ballet, and there he danced a number of important rôles, including the Blue Skater in *Les Patineurs*. Joining the armed forces in the early days of the war, he went to France on being demobilised and became a member of Les Ballets des Champs-Elysées. Although he has appeared in England with that company his work has been mainly done in other countries. As a choreographer he has worked in Paris, Florence and Salzburg. He has also worked in cabaret, at the famous left-bank La Fontaine des Quatre Saisons. Recently he has worked in ciné-ballets, one of which has been selected for this year's Berlin Festival, and another, to Monteverdi's *Combattimento di Tancredi e Clorinda*, has been selected by France for the Venice Festival. It was his *Epithalame* which won first prize in the International Choreographic Competition at Aix-les-Bains last year that brought his name into a wider field. Mercifully Marie Rambert, always eager to encourage someone new, has taken this work into her repertoire to show during her forthcoming season at Sadler's Wells, and the Edinburgh Festival have commissioned a new work, *The Seventh Sacrament*, from him for their Ballet Premières at the forthcoming festival. So at last Britain has a chance of seeing the work of a distinguished prodigal son.

Though based originally on a classical technique, Mendel's choreography is different from most other British choreographers in that what he does now is essentially in the idiom of the modern dance. He has a deep intellectual and spiritual approach to his work which, though its real meaning may be obscure to some people, has a compelling quality that is never boring. He is perhaps the nearest thing that Britain has to America's Martha Graham.

August 1958 9th YEAR OF PUBLICATION Vol. 9 No. 8

Dance and Dancers

Editor: PETER WILLIAMS *Associate Editor:* CLIVE BARNES

Assistant Editor : E. C. MASON

WORLD'S LARGEST SALE IN THE FIELD

All Your Own Work!

YOU profess to like ballet, don't you? You have moaned and groaned that London has seen no foreign ballet companies in the past few years. But then when one arrives what do you do about it? Well, mainly you make excuses that the bus strike makes it difficult to get to Sadler's Wells — though I didn't notice that play-goers brought out these same objections when they crowded in to the Moscow Arts Theatre in the same theatre during the same strike. Both your reaction to Ballets 1958 des Etoiles de Paris and that of many critics, though there were some very notable exceptions, make it clear to me that by ballet what you really mean are vast companies performing well-worn classics whose music you can hum in your baths and whose stories are so familiar that you don't have to think.

The fact remains that though the French company had a small personnel, it was not small in any other way. It had eight fine dancers and what they danced in, if not all works of equal merit, at least were original, and some of them had definite intellectual qualities. Even the failures showed an attempt to achieve something that was not bogged down in the same old rut. There should be a place in every country for small mainly experimental groups of this kind, for they have a vital part to play — a part, moreover, which is quite outside the limited terms of reference possessed by the large or State-owned companies. Workshop performances are fine, but there is also a mezzanine between them and the major companies — on this half-landing appear the professional performances of more off-beat works by choreographers tried and trying.

But it is you the public who must have the responsibility of keeping these groups going. It is stupid bigotry to imagine that a company is not worth going to just because there are only eight dancers and they are not performing your beloved classics. It is on a level with considering a small Picasso canvas inferior because it is not as old and vast as a Rubens which covers a whole wall. If this sort of attitude continues you will eventually discourage anyone from ever attempting anything, and the disease will then spread until people will stay away from ballet altogether — even Covent Garden.

London has already done pretty well in discouraging foreign dance visits, with the result that New York City Ballet avoids the place like the plague, American Ballet Theatre by-passes us and goes to Ireland, Maurice Béjart's company only appears in Devon, Roland Petit wriggles out of a London engagement to appear in America, the Danes are reluctant to come, and some modern American dance groups, once having been bitten, have no intention of repeating that experience. Yet you will continue to wail that no ballet companies ever come here.

And it is all your fault — all your own work !

Published by HANSOM BOOKS monthly on the 20th of the preceding month. By post: One year 27/-, Half-year 13/6, 2 years 50/-, 3 years 81/-. A loose leaf binder (value 12/6) to hold 24 copies is presented free with every three-year subscription. (Foreign: pay in sterling or by International Money Order or through agents listed in this number.) Binders for purchase are 12/6 by post. Back numbers from October 1951 available (except Nov., Dec. 1951, Jan., Mar. 1952, Jan., Feb., Apr., May, June 1953, July 1954, Jan., Apr. 1955, and Sept., Oct. 1956), price 2/3 each by post. 21 LOWER BELGRAVE STREET, LONDON, S.W.1. SLOane 0394. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS, PLAYS AND PLAYERS, FILMS AND FILMING, BOOKS AND BOOKMEN, RECORDS AND RECORDING, BOOKGUIDE and TECHNICAL BOOKGUIDE and is proprietor of the SEVEN ARTS BOOK CLUB.

© HANSOM BOOKS LTD. 1958

ULANOVA AND COLLEAGUES : In the picture on the left the great Russian ballerina is seen backstage at the Paris Opéra with Lepeschinskaya, a dresser and Struchkova. In the picture on the right she is seen talking to Ivanova, Kolpachi and Kondratieva, while behind her is that famous former dancer and present ballet-master — Asaf Messerer.

The Bolshoi in Paris

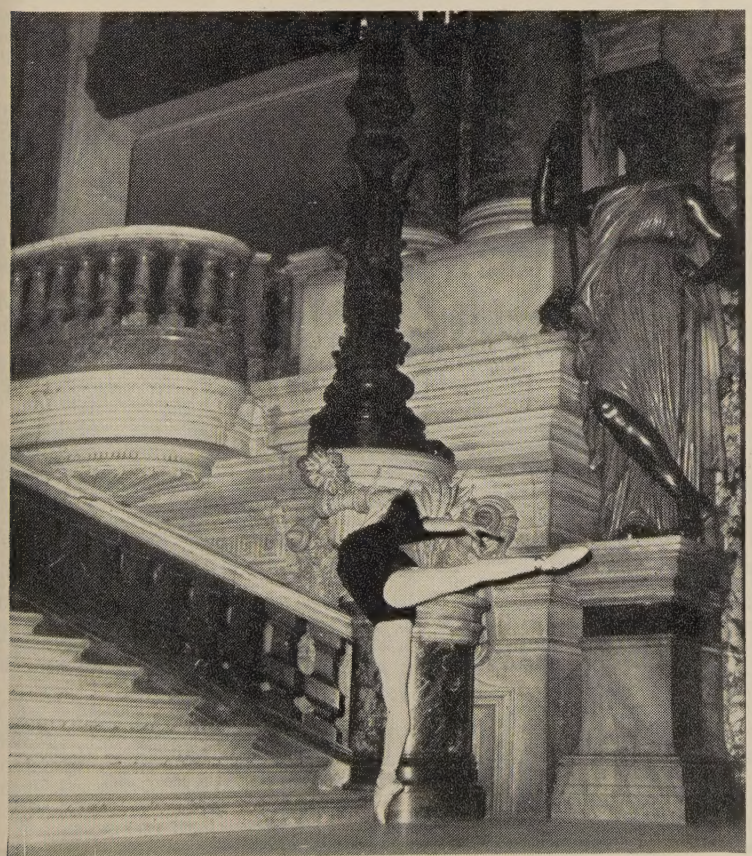
Reviewed by
Marie-Francoise Christout
Photographed by SERGE LIDO

UNDER an exchange scheme quite unprecedented in the history of the Paris Opéra, the two principal French and Soviet companies have each performed for three weeks in each other's theatres. While the French dancers were making their début at the Bolshoi Theatre, which had welcomed their most illustrious forbearers in the 18th and 19th centuries, the Russian dancers conquered Paris. Thus the regrettable incidents of 1954 have been completely obliterated.

Actually, the appearance of the Stanislavsky-Dantchenko company and the screening of a number of films (including that on the Soviet Season at Covent Garden two years ago) had already initiated the Parisian public. Nobody was surprised, therefore, by the outdated style of scenery and the showmanlike presentation which wavered between cinema spectacle and grand opera. But if these drawbacks were already known, how could one account for such dazzling performances from both soloists and *corps de ballet*!

What emotional upheavals preceded this display of Soviet art! Would the dancers return to Russia under a political cloud before a step could be danced? Happily a solution was found for the government

REHEARSALS IN THE OPERA : Left, Nina Timofieyeva is seen in arabesque *against the grand staircase of the Opéra. Right, Struchkova and her husband, Lapauri, rehearse a* pas de deux *on stage. He is throwing her in the air, an acrobatic feat which is such a feature of so many* pas de deux *in Soviet ballet today.*



ROYAL FESTIVAL HALL

General Manager T. E. BEAN, C.B.E.

15 JULY — 13 SEPTEMBER

Evenings at 8
Matinees (Weds., Sats. & Aug. Bank Holiday) 2.30

The London County Council presents

LONDON'S FESTIVAL BALLET

Director **JULIAN BRAUNSWEG** — *Artistic Director* **ANTON DOLIN**

Guest Prima Ballerina
ALICIA MARKOVA
(July 15, 19 Mat., 22, 26 Mat.)

BERYL GREY
Guest Prima Ballerina
(July 30, Aug. 1, 2, 5, 6 Mat., 8, 9 Mat., 11, 14, 15)

NATALIE KRASSOVSKA — MARILYN BURR
ANITA LANDA — JEANNETTE MINTY
ANTON DOLIN
JOHN GILPIN — OLEG BRIANSKY
FULL BALLET COMPANY

Stage Director BENN TOFF — *Ballet Mistress* EILEEN BAKER

LONDON PHILHARMONIC ORCHESTRA

Conducted by GEOFFREY CORBETT and AUBREY BOWMAN

Programmes

JULY			6 WED	E	Swan Lake (Act II) The Pas de Quatre Etudes
28 MON	E	Concerti The Witch Boy Graduation Ball			
29 TUE	E		7 THU	E	Les Sylphides The Witch Boy Graduation Ball
30 WED	M	Swan Lake (Act II) Concerti : Napoli			
30 WED	E	Don Quixote			
31 THU	E	Les Sylphides The Witch Boy Napoli	8 FRI	E	Les Sylphides The Witch Boy Reverie Graduation Ball
AUGUST			9 SAT	M	Giselle
			9 SAT	E	Graduation Ball
1 FRI	E	Les Sylphides The Pas de Quatre Variations for Four	11 MON	E	Giselle Symphony for Fun
2 SAT	M				
2 SAT	E	The Black Swan Symphony for Fun Napoli	12 TUE	E	Coppelia
			13 WED	M	
			13 WED	E	
4 MON	M	The Pas de Quatre Variations for Four Nutcracker Suite	14 THU	E	Swan Lake (Act II) Grand Pas de Deux Reverie; Etudes
4 MON	E		15 FRI	E	
5 TUE	E	Swan Lake (Act II) Don Quixote Etudes	16 SAT	M	Swan Lake (Act II) Concerti Nutcracker Suite
6 WED	M	Swan Lake (Act II) Don Quixote The Pas de Quatre Napoli	16 SAT	E	Swan Lake (Act II) The Witch Boy Graduation Ball

Further details of programmes to end of season will be issued at the end of July.

Tickets: 15/-, 12/6, 10/-, 7/6

From Box Office (WATerloo 3191) and Agents

FREED'S

THEATRICAL AND CHARACTER SHOES

*LEOTARDS *TIGHTS *HOSE *FISH NETS *TAPS *TOE SPONGES *BRIEFS *TAP MATS

The Name of FREED is proclaimed

THROUGHOUT THE WORLD

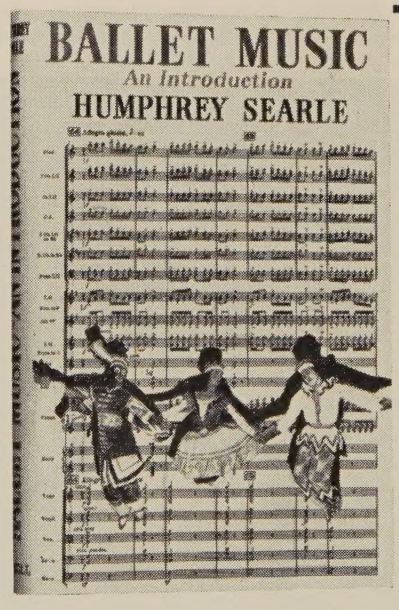
Elaine FIFIELD — **Svetlana BERIOSOVA**
Maryon LANE — **Rowena JACKSON**
Toni LANDER — **Collette MARCHAND**
Celia FRANCA — **Margrethe SCHANNE**
Yvette CHAUVIRE — **Margot FONTEYN** — **Nathalie KRASSOVSKA**

Write for Price Lists and Catalogues

FREDK FREED LTD

PERIOD Theatrical & BALLET SHOEMAKERS

94 ST. MARTIN'S LANE · LONDON · WC2 — COVENT GARDEN 3061-2



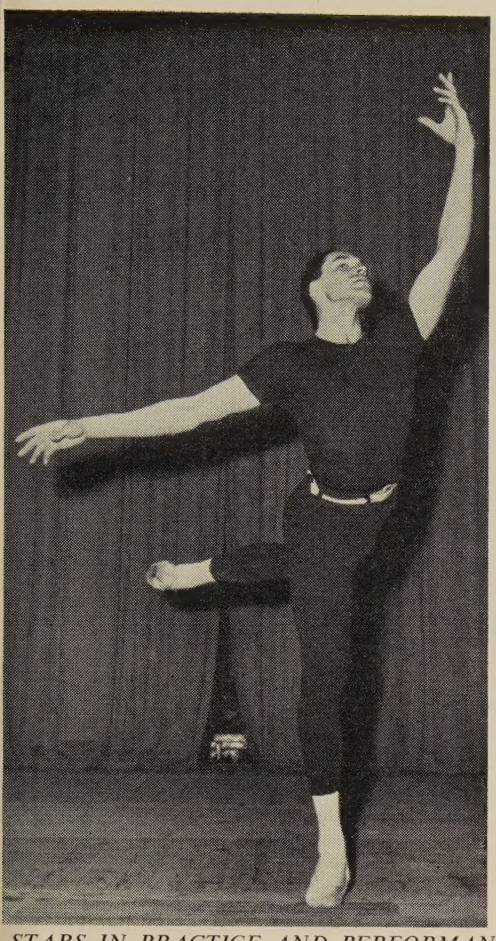
MUSIC has always been an essential element in ballet — which indeed it can make or mar — but its real importance was not fully appreciated until the beginning of the present century.

This book traces the development of ballet music from the court dances of the Renaissance to Stravinsky's latest experimental ballet, *Agon* (1957). A chapter is devoted to the impact of Diaghilev, who was one of the first to realize the necessity of really close association between choreography, music and scenery in ballet and the first to commission the leading composers and painters of the day to produce work specially for ballet. The music written for the companies of Colonel de Basil, the Sadler's Wells Ballet, the American Ballet Theatre and the Bolshoi Ballet is discussed in detail and developments in other countries are also surveyed. A final section discusses the nature of ballet music and the methods of collaboration between choreographer, composer, and designer.

Mr. Humphrey Searle was for some years a member of the Sadler's Wells Ballet Advisory Panel and has composed the music for *Noctambules*, now in the repertoire of the Royal Ballet.

240 pp. Demy 8vo, 16 pp. illus. 21/- net

CASSELL



STARS IN PRACTICE AND PERFORMANCE: Left, a beautiful attitude *from Nicholai Fadeyechev, who usually partners Ulanova. Centre, Vlasor and Bogomolova in the* Spring Water pas de deux *which was such a success at the concert performance at Croydon two years ago. Right, Preobrajenski and Lepechinskaya in a* pas de deux, The Blind.

crisis, but the inaugural gala performance robbed of some of the splendour which was its due — for there were many diplomats but few politicians in the audience. Nevertheless, nothing could diminish the enthusiastic ovation the company received.

The skilful use of the *corps de ballet* brought the enormous fresco, *Romeo and Juliet,* into thrilling relief. The dramatic ability of the dancers, the attention paid to the minutest detail, the richly restrained grandeur of certain large-scale movements and the ease and speed of others, created a world in themselves. Whether the work is liked or not does not matter: it lasts. This is not the place to discuss the merits of Lavrovsky's work. However, the term choreographic production rather than choreography is sufficient definition of his style of work, which has, moreover, the advantage of great clarity. Designed for the masses, for whom it must have a spontaneous appeal, it nevertheless has none of the mechanical stiffness shown by some American choreographers. It is undoubtedly these qualities of expressive force and musicality in the use of groups which were so captivating under the inspired direction of Fokine, and they remain as incomparable today as yesterday.

It must also be acknowledged that the Russians have remarkable conductors who are devoted and deeply interested in ballet — an attitude which would appear incompatible in the West. Under Yuri Faier's baton, Prokofiev's magnificent score really inspires the action and transports the onlooker into an enchanted world where he meets the most exquisite Juliet ever, Galina Ulanova.

But on seeing this shy and gentle young girl who would dream that she is the greatest of Soviet ballerinas? It is something more than just a question of sharing the unsophisticated emotions and the childish passions in the pure love of a 14-year-old girl which becomes progressively tragic. The poetry and the lyricism of the smallest movement enable her to express both the most fleeting and profound emotions. By what miracle is she able to break down the barrier of incomprehension and achieve her union with immodesty? Jumps express joy, the *arabesques* ecstasy, the *pas de bourrée* suggests shyness, while her fluid arms convey surprise or distress. Her entire body shows her emotions in the highest sense of the term.

Although a little heavy as Romeo, Yuri Zhdanov is a self-effacing and strong partner. Vladimir Levashev brought a special brilliance to the long drawn-out agony of Mercutio, while Marina Kondratieva and Boris Khokhlov made a graceful couple and Farmanyants a bounding Jester. There are many other dancers who should be listed however, most of them have been praised at Covent Garden.

In the absence of Maya Plissetskaya, who stayed in Moscow, it fell to Nina Timofeyeva to dance in *Le Lac des Cygnes,* partnered by the elegant Nicolai Fadeyechev. In act 3 especially they scored a triumph. In this act also Levashev gave an impressive portrayal of Von Rothbart along the lines of greatness tragically destroyed. Although this version lacks the scenic intelligence of the Stanislavsky production, it gains immensely by its exceptionally gifted *corps de ballet.* The *corps* is particularly outstanding in the mass movements of the swans, to which they bring an unforgettable poetry. Their fluid movements become gradually more and more appealing, and progress without either exaggeration or hesitation. As a background they adapt themselves effortlessly, and thus a spell is cast which is equalled only in the second act of *Giselle*, in which, incidentally, our Wilis would do well to assimilate their fluid interplay and "supernatural harmony".

On June 13 and 16, Ulanova scored her final triumph as Giselle. Her success was shared to a lesser degree by Nicolai Fadeyechev, who proved to be the best *danseur noble* of the company. Having been praised for her dancing in *Le Lac des Cygnes,* Rimma Karelskaya made a splendid Queen of the Wilis. Alternating in the Peasant *pas de deux* with Gleb Yevdokimov, Bogomolova and Kondratieva all gave a dazzling display. Levashev's Hilarion suggested sensitivity beneath a rude and clumsy façade, and was much more moving than Lapauri, who was rather dull in this rôle.

Raissa Struchkova was inevitably eclipsed by Ulanova, with whom she alternated, and so did not have the success she might otherwise have had in Paris. Though she is not our idea of Giselle, she nevertheless rivals Lepechinskaya, and, partnered by Lapauri, her assurance and acrobatic skill won the acclaim of the ballet public.

A programme of excerpts contained among other items an extract from the banal *Red Poppy,* which was performed with artistry by Ulanova, who also danced *La Mort du Cygne.* Mention must also be made of the Swan Queen *pas de deux* which was danced by Ludmilla Bogomolova and Stanislas Vlasov. Farmanyants gave spirited performances in the *Variations d'Ostap* and the *Polonaise* which made one forget his

BALLET ON GOLDONI THEME: Based on Goldoni's play La Locandiera, Mirandolina *was first given in Moscow in the late forties. The title rôle has always been associated with Olga Lepechinskaya, seen in the picture on the left. The picture on the right shows a divertissement from the carnival scene in the last act.*

deplorable Gipsy Dance, which was unworthy of the Bolshoi.

Apart from some negligible defects of taste, one remembers only the brilliance of these accomplished artists. We have learned much from them, and they should also learn from their contact with us. Let us hope that this exchange continues as satisfactorily as it has begun and adds to the greater glory of ballet.

Mirandolina

First Paris performance at the Paris Opéra on June 1. Ballet in three acts and six scenes adapted from Goldini by Piotr Abolimov and Vladimir Varkovitski. Choreography and production, Vassili Vainonen. Music, Sergei Vassilenko. Designed by Nisson Chifrine.

Mirandolina ..... Olga Lepechinskaya
Fabriccio ..... Yuri Kondratov
Chevalier Ripafratta ... Vladimir Levashev
Count Albafiorita ... Alexander Radunsky
Marquis Forli-Popoli ..... Igor Temiakov

IT was in 1946 that the Russian Arts Committee suggested to Vassilenko the composer that he should write a ballet score based on Goldoni's famous comedy, *La Locandiera.* He was asked at the same time to stress two essential ideas: on the one hand Italian gaiety and passion, and on the other the triumph of pure love over all the temptations of a lavish and frivolous way of life.

On the same principle as *Romeo and Juliet,* but in a comic rather than a tragic key, *Mirandolina* sticks very closely to Goldoni's original play. The word-for-word interpretation succeeds only through the quality and skill of the dancers. In telling the story, one in fact describes the ballet.

In the courtyard of an inn, Fabriccio, the servant, repairs shoes and declares his love for the mistress, Mirandolina. The latter rejects him and waits to welcome important visitors — the rich Count Albafiorita, the Marquis Forli-Popoli, the impoverished descendant of a great family, and, lastly, the knight Ripafratta, a huntsman and hater of women. The two old men pay tribute to the mistress of the inn with the utmost lavishness in the gaiety of a carnival. Ripafratta is furious and rudely interrupts their entertainment.

Annoyed by such contempt, Mirandolina decides to seduce Ripafratta. Gradually her attentions and coquetry wear down his resistance. He declares his love for her and she faints in his arms while his two rivals who are looking on make fun of him.

Left to himself, this ex-woman-hater falls asleep to pursue the spirit of Mirandolina in his dreams, while Fabriccio actually wakes Mirandolina herself with a serenade and leads her away. In turn the Count and the Marquis come to pay their attentions, but they mistake the balcony and wake Ripafratta instead.

The last act takes place in the public square at the height of a carnival. The Count and the knight begin to fight a duel, but Mirandolina parts them and proclaims that she is engaged to Fabriccio. The moral is clear. Neither riches nor titles mean anything when measured against the virtues of a humble servant.

If one wishes to draw any parallels, this minor work could be compared with the miniature classic *Coppélia,* in as much as it draws its inspiration from the past without being a pastiche on the past. Unfortunately Vassilenko is no Delibes. His score, which is largely based on popular Neapolitan folk songs, is apart from the Dream Scene frankly mediocre. The scenery and costumes are also inferior and seem to have come from some dusty costumier specialising in provincial opera.

The mime and dancing as directed by Vainonen are closely interwoven. The arrangement of the choreography, which lacks originality, is skilful. It becomes a little more inventive in the Dream Scene, and in the final tumult which contains several brilliant *variations.* But once again the main interest lies in the interpretation. Lepechinskaya discovers her ideal rôle in Mirandolina, just as Ulanova did in Juliet. She is a brilliant dancer and possesses a dazzling virtuosity which enables her to surmount difficulties gaily and effortlessly. Lively and expressive, she combines an abandoned vivacity with an assurance which enables her to discipline her movements. She is very much a dancer who appeals to the gallery. She knows exactly which gesture or display of skill to use to arouse the audience's enthusiasm, and which piece of foolery to use to make them laugh.

Furthermore, she is well supported. We will not talk here of the *corps de ballet* nor the minor soloists, who are somewhat haphazard. Kondratov, often somewhat heavy and lacking in distinction and nobility, is excellent in this work: he displays a childlike simplicity and a delicate approach. In the rôle of the demented Ripafratta, Levashev establishes himself as a notable character dancer, and is both expressive and intelligent. Radunksy makes a richly colourful Count, and is a perfect foil for Igor Temiakov's Marquis. All this must have an enormous appeal for the Russian public, which is obviously far less sophisticated than ours.

COVER STORIES

This month's front cover, by Serge Lido, is of John Gilpin and Anita Landa in Jack Carter's The Witch Boy **which is now being shown in London, at the Festival Hall, for the first time.**

GILPIN studied from an early age at the Cone Ripman School and as a child appeared in plays and films. After entering the Ballet Rambert School he joined that company as a soloist in 1945. After appearing with Petit's Ballets de Paris and the de Cuevas Ballet, he returned to England in 1950 as star of London's Festival Ballet, with which he has remained ever since.

LANDA, of half-Spanish parentage, studied with Elsa Brunelleschi and also at the Cone-Ripman School. After making her debut with Esmeralda's Spanish company in 1948, she joined the Markova-Dolin concert tours in the following year. When Festival Ballet started in 1950, Landa became a soloist and later a principal dancer.

Copenhagen's Ninth Festival

For the last nine years, the Royal Danish Ballet has given its annual festival in Copenhagen's Royal Theatre. Though illness and internal upheavals beset the 1958 festival, the company still proved that it is still unique in its native works.

by E. C. MASON

FOR the fact that this year's Festival functioned under something less than ideal conditions, the dancers cannot really be held responsible. The few shortcomings were due partly to internal problems of policy and direction which will need to be grappled with and solved before the next Festival, and partly also to the fact that at the last moment a number of principal dancers suffered accidents so serious that they were unable to perform.

Flemming Flindt was in hospital as the result of a knee damaged during Festival Ballet's Paris season. During a performance Kjeld Noack tore his achilles tendon and was also sent to hospital. Then the youngest of the ballerinas, Kirsten Simone, fell at rehearsal just before a performance and broke her wrist. Moreover, Mette Mollerup did not appear at all, while Niels Bjorn Larsen and Elisabeth Enevoldsen also missed some performances due to illness.

Hence a number of ballets were dropped from the announced repertoire: Petipa's *Les Millions d'Arlequin, Apollon Musagètes,* and *Symphony in C.* A welcome compensation was *Napoli* (Act 3), which was added to the programme, although one could have done without at least one of the three performances of *Les Sylphides* and had instead an extra performance of *Night Shadow.*

With so many calamities no one would have been surprised if the Festival had been a disaster. This was far from the case and in some ways it was a most conspicuous success. Some fresh and promising talent was revealed, a number of dancers who had not been at their best last season rose to the occasion and gave excellent performances throughout, while two ballets, one new, the *Moon Reindeer,* and one not given for some Festivals, *The Whims of Cupid and the Ballet Master,* were remarkably successful. Both are reviewed in full later.

Due probably to last-minute changes of cast and of rehearsal schedule, the works which were the least satisfactory were those in the company's modern repertoire. *Fanfare,* as an example, seemed to have lost most of its punch and slickness and also seemed to be moving away from the Robbins style. Balanchine's *Serenade,* with its heavy demands on the *corps de ballet,* looked ragged and uncertain in general approach, nor was it helped by a diversity of styles and lack of co-ordination in arm movements. While some brilliant and beautiful group effects were achieved in this work, they were at the cost of a certain amount of preliminary disorder and hesitancy in attack.

The Danes have not yet quite overcome the problems posed by modern ballets. The Danish style is still largely their language, thus the modern ballets longest in the repertoire look like translations in which certain subtle inflexions of foreign styles are inevitably lost. On the other hand a work such as Balanchine's *Night Shadow,* which depends primarily on the broader distinctions of characterisations, is triumphantly preserved.

The Pas de Quatre is still impeccably danced and enjoyable for the engaging performances of Margrethe Schanne and Ruth Andersen. *Romeo and Juliet,* presented at the height of a series of crises, was a shambles spoilt by many cast changes.

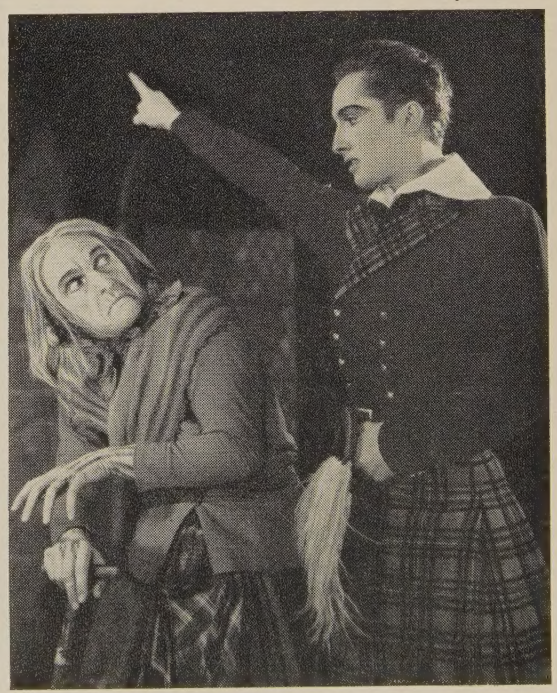
The Bournonville ballets still retain their magic freshness and it was only in these that the company seemed to come across as a team. As one of the leading Danish critics said to me: "The music of Lumbye, Lovenskjold and Paulli is in their bones. They are like circus horses. When they hear it they remember the steps and they just cannot help dancing."

La Ventana was as effervescent as it should be and *La Sylphide,* if possible, more beautiful and enchanting than ever before. But even in this work there are certain differences. Having seen both Schanne and Simone (last year) one is immediately puzzled by the different styles of these two ballerinas. In the Bournonville ballets, especially *The Kermesse at Bruges* and *La Sylphide,* there is room for individuality and characterisation, for in many ways they are made for dancers who are skilled actors. Romantic in style and forming a unique Romantic repertoire in themselves, they are neither wholly tragic, nor comic, nor sentimental, though all these strands run through them.

It is almost astonishing to see how simple and pure ballet can be and yet still touch the heart. That they are among the minority of works which have reached their centenary is proof enough of their sound construction. It was Bournonville's axiom that "the kind of beauty which dancing should strive to express is not of time and fashion, but of an eternal quality. Beauty retains its freshness forever, while constant surprise becomes tiring". His ballets are choreographically very simple and beautiful in their endless variations on steps of elevation — *jetés, sissones, ballonnés, cabrioles* and *assemblés* — and combinations of *batterie.* The emphasis is always on lightness and there is a general avoidance of *pirouettes,* balances and trick effects. The arms are carried simply and gracefully, frequently held *en couronne,* while preparations and finishing positions are frequently a very correct fifth position. Much of their appeal springs from their innate simplicity, and any more modern, less pure, more anonymous or so-called Russian style imposed on them could destroy their charm.

The best dancers this season have been Margrethe Schanne, Henning Kronstam,

LA SYLPHIDE: *Two studies of possibly the most famous of all romantic ballets and the one which ultimately inspired Fokine to create his* Les Sylphides. *In the picture on the left, Margrethe Schanne is seen, in the title rôle, kneeling beside the sleeping figure of Henning Kronstam as James. On the right, Niels Bjorn Larsen plays the revengeful witch, Madge, whose machinations lead James (Kronstam) to disaster.* *Photo: Mydtskov.*



THE CHAOS OF CUPID'S WHIMS: Left, the famous and hilarious final tableau of Europe's oldest ballet — Galeotti's The Whims of Cupid and the Ballet Master. *Cupid has mixed-up the couples who come to the temple to be married and an old lady pursues a Tyrolean boy, a Blackamoor an Elegant French girl, and so on. One of the couples to arrive are the two old Danish characters in the picture on the right. They are played by Lizzie Rode and Niels Bjorn Larsen. Photos: Mydtskov.*

Ruth Andersen, Inge Sand, Fredbjorn Bjornsson, Mona Vangsaa, Werner Andersen, Kirsten Ralov and Vivi Thorberg. On the character side some very original and imaginative performances were given by Niels Bjorn Larsen, Lizzie Rode, Svend Erik-Jensen, Poul Vessel, Lillian Jensen, Tage Wendt and Ole Palle Hansen. A number of individual performances were extremely good; notably Birthe Scherf's Effie in *La Sylphide,* the Mercutio of Stanley Williams in *Romeo and Juliet,* and Britta Cornelius-Knudsen's Creole Woman in *The Kermesse at Bruges.*

From the standpoint of technique, Henning Kronstam is the only dancer who can be labelled a first-class *danseur noble* on an international level. There is now a more mature air about his work and his acting range has broadened, enabling him to give more convincing performances — such as his passionate and meditative poet in *Night Shadow* and his truly romantic James in *La Sylphide.* He has also thickened out to a perfect physical proportion and he seems to possess inexhaustible stamina.

Margrethe Schanne, who is a dancer of incredible lightness and neatness, continues to give sensitive performances as the Sylphide. She has wisely kept slickness out of her interpretation and never gives one the impression that she has danced this rôle dozens of times. She is capable of suggesting so vividly the smaller, subtler and less obviously dramatic inflexions in this ballet: she can suggest the process of thought and let the audience see what is inside the Sylphide's mind. Her Sleepwalker in *Night Shadow* is an unforgettable portrayal: a fascinating portrait in which considerable lyric grace mingles with extreme tension thus exciting, sympathy.

Ruth Andersen has clearly made the most progress since last year and she is fortunate in having a strong technique and a striking personality. Kirsten Ralov appeared to best advantage in *Napoli* and *The Kermesse at Bruges.* Inge Sand was a rather too vicious Swanilda in *Coppélia* but a dazzling Commère in *Graduation Ball.* Mona Vangsaa gave impeccable performances in *Napoli* and *La Ventana,* but seemed very much less than her best in *Night Shadow* and in *Romeo and Juliet,* where she gave an unusually strained performance. The company, however, still needs a ballerina with a first-class all-round technique. The male ranks will be greatly strengthened by the return of Eric Bruhn as solo dancer in October.

One is perpetually reminded of the fact that Danish ballet is still deeply rooted in the Bournonville tradition. It would be reckless to make any attempt to break with this tradition because it could eventually prove the richest source of inspiration for new choreographers. The number of foreign works given underlines only too clearly the absence of contemporary Danish choreographers — although it seems possible that both Niels Bjorn Larsen and Ole Palle Hansen each have a good ballet in them.

After the barren ground of the North in recent years, it is the Swedish choreographers, Cullberg and Ivo Cramer, who have managed to make the soil bear fruit, coming to terms with the Scandinavian environment and bringing Scandinavian ballet into greater prominence. It is to be hoped that this choreographic resurgence spreads to Copenhagen.

OLDEST AND NEWEST IN DENMARK

The Whims of Cupid and the Ballet Master

First given at the Royal Theatre, Copenhagen, on October 31, 1786. Choreography, Vincenzo Galeotti. Music, Jens Lolle. Décor by Ove Chr. Pedersen. Production of present revival by Hans Brenaa.

Cupid ..... Janne Bie
Styrian Dance (Tyrolean) ... Ruth Andersen, Fredbjorn Bjornsson
Quaker Dance ..... Mona Vangsaa, Henning Kronstam
Greek Dance ... Inge Sand, Flemming Beck
Norwegian Dance ..... Vivi Thorberg, Ole Fatum
The Old People ..... Lizzie Rode, Niels Bjorn Larsen
French Dance ..... Margarethe Schanne, Werner Andersen
Amager Dance (Danish) ... Kirsten Ralov, Stanley Williams
Negro Dance ... Britta Cornelius-Knudsen and Svend Erik Jensen with Viveka Segerskog, Ulla Mains, Frantz Kjaerulff, Eske Holm.

THE *Whims of Cupid and the Ballet Master* is a short *ballet comique* by the Italian choreographer, Vincenzo Galeotti. Although Galeotti's output consisted of almost 50 ballets, it is amusing to read that he never thought very highly of this particular work because it is the only ballet of his to survive today. It is a series of stylised *pas de deux* based on folk dances which are linked together by a slight but devastatingly amusing plot in which a mischievous Cupid pairs off the wrong lovers when they come to his temple to be blessed.

It is a very light-hearted affair, full of charm and effervescence and very memorable for the synchronised and hilarious disorder which occurs in its rout-finale when the lovers unbind the handkerchiefs from their eyes to recognise their new partners. This sent a number of the English critics out of the theatre still chuckling, and, as Niels Bjorn Larsen said to me, "It is an old trick which, sometimes to our surprise, never fails to come off."

Yet its most interesting feature is an historical one, for it is the oldest work still preserved in its original choreography in any repertoire. It has had nearly 400 performances, it has never been out of the Danish repertoire for long, and it was even produced by Harald Lander at the Paris Opéra in 1952. The infinite pains, as well as genius, that went into the making of this ballet, which is so cleverly contrived as to appear improvised, but has nowhere a loose end, are so obviously responsible for its survival.

Few of its steps have been changed, although a final point of interest is that the

little solo for Cupid, which is danced by a child, has been raised to the *pointes* some time between 1786 and the present day.

Hans Brenaa has reproduced the present version most lovingly and with the lightest touch. Its charming décor, which only dates back to 1948, looks authentically much older.

The best performances were given by Svend Erik Jensen as a happy, carnivorous blackamoor, Lizzie Rode, Niels Bjorn Larsen as a very old dyspeptic cavalier, Margrethe Schanne, Ruth Andersen, and, as the puritanical Quaker couple, Mona Vangsaa and Henning Kronstam.

Moon Reindeer

Given at the Royal Danish Ballet Festival, 1958. A ballet by Birgit Cullberg based on a Lapland legend by Mirjami Kousmanen. Music, Knudage Riisager. Décors and costumes by Per Falk. Choreography by Birgit Cullberg.

Aili (The Moon Reindeer)...Mona Vangsaa
Nilas ..... Henning Kronstam
Naiden (The Witch Doctor)
Fredbjorn Bjornsson
Uno ..... Werner Andersen
Antti ..... Niels Kehlet
Kaisa ..... Viveka Segerskog
Corps de ballet of Laplanders and Reindeer.

MOON REINDEER : *Henning Kronstam, as Nilas, Mona Vangsaa, as Aili (the Moon Reindeer), in a scene from Birgit Cullberg's new dramatic ballet. Photo : Mydtskov.*

WHEN Mrs. Tebrick felt the fur growing on her forearms in Howard's *Lady into Fox* she shuddered in terror. Just so does Mona Vangsaa react when transformed from Lapp girl to a majestic white reindeer with evil powers in Birgit Cullberg's new ballet, *Moon Reindeer*. Her arms force themselves upwards and outwards, the fingers spread out like starfish to simulate antlers, and her legs carry her away in a trotting motion.

This highly successful Swedish work was the only new production offered by the Royal Danish Ballet at its 9th Festival. Although at times too overcharged with an atmosphere of mystery for my taste and perhaps a little too long, it is beautifully integrated; Riisager's primitive rhythms and Cullberg's dramatically inventive choreography being in perfect harmony.

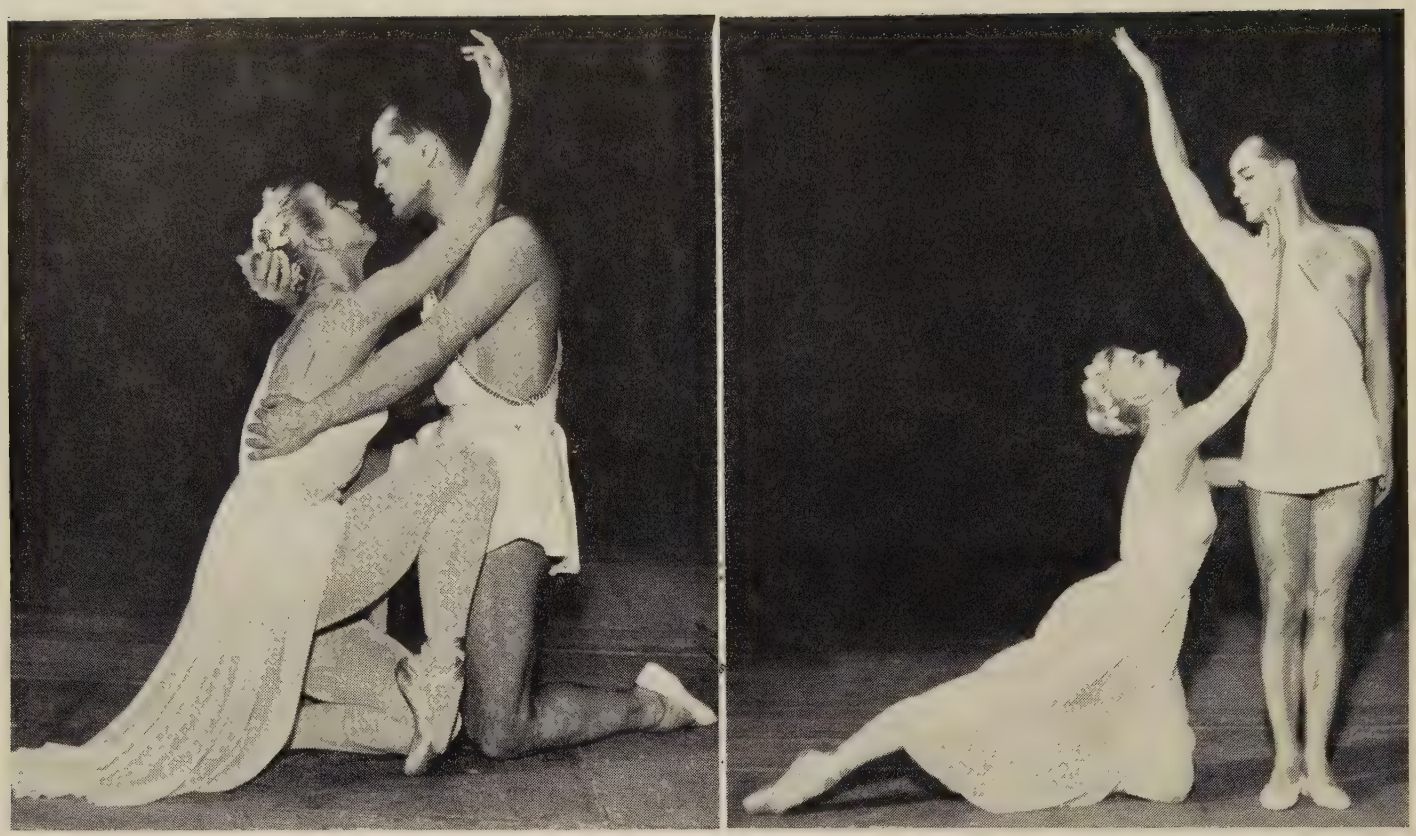
It concerns a young girl, Aili, who, rejected in love, comes to terms with Naiden, the Witch Doctor. He grants her the power to attract Nilas, the one she loves. However, in return she must provide the human sacrifices which Naiden owes to the demons of the underworld. And so every moonlight night in the guise of a white reindeer, Aili lures young men to the edge of a precipice where they die. Eventually, the Laplanders suspect that Aili is the reindeer, but Nilas defends her. During a fight, the Moon Reindeer is killed, and Aili returns to her human body.

Looking at this theme, one would be inclined to think that Cullberg had bitten off more plot than she could chew. But this plot is not presented in indigestible lumps and its invention is somewhat startlingly and powerfully conveyed by Mona Vangsaa in a difficult dual rôle involving many quick changes of costume. Indeed, the strength of the ballet lies in the fascinating way in which the plot is expressed and developed in terms of highly inventive movement, choreography which is at its most original in the *pas de deux* passages.

At the outset we are introduced to a strange rather primitive society of people who live in constantly moving sub-Arctic camps, surrounded by wild reindeer. Much of the movement is illuminating: the boys travel forward swiftly on a level plane and

Continued on page 12

MOON REINDEER : *Left, Fredbjorn Bjornsson, as Naiden the Witch Doctor, who gives Aili (Mona Vangsaa) the power to attract the man she loves. In exchange she provides human sacrifices by turning into a white reindeer on moonlit nights. Right, rejected in love, Mona Vangsaa kneels before Viveka Segerskog, as Kaisa, and Henning Kronstam as Nilas. Photos : Mydtskov.*



CREATOR AND CREATED: Two studies of Elsa Marianne von Rosen, as the Young Woman, and Bjorn Holmgren, as Prometheus, from von Rosen's recent version of Beethoven's Prometheus *given in a concert hall in Stockholm.*

Prometheus

First given at the Konserthuset, Stockholm, on May 3, 1958. Production and choreography by Elsa Marianne von Rosen. Music by Beethoven. Ballet commissioned by the Konsertföreningen Organisation for the Stockholm Philharmonic Orchestra.

Cast

Prometheus, a Titan ..... BJORN HOLMGREN
The Young Woman ..... ELSA MARIANNE VON ROSEN
Zeus ..... STEN THORSTEN THULE
Two Eagles ..... VIVEKA LJUNG, VERNER KLAVSEN
Three Graces ..... BIRGIT GREFVEBERG, KERSTIN LUST, BERIT SKOLD
Four Elements ..... MONICA TROPP, BERIT HERMANSSON, HERVOR SJOSTRAND, YVONNE SJOBERG

ELSA MARIANNE VON ROSEN, ballerina of Stockholm's Royal Opera House, turned choreographer and used Beethoven's ballet music for the first time in Scandinavia. Rather surprisingly this took place on the stage of the Konserthuset, the main concert hall in the city, instead of at the Royal Opera House, which is the home and training ground of Swedish ballet. The reason for this was due to the initiative of the Konsertföreningen, the organisation which directs the Stockholm Philharmonic Orchestra. Although it is unusual for a musical organisation to engage a choreographer to create a ballet, a very worthy precedent was set two years ago when the Paris Conservatoire Orchestra celebrated the Mozart bi-centenary by staging *Les Petits Riens.*

Elsa Marianne von Rosen used the entire *Prometheus* music with the exception of the March and Pastorale, but she created a new book for this presentation. The original book does not, in fact, exist, but the generally accepted version is that of the first printed piano score that has previously been used by Serge Lifar for the Beethoven memorial production at the Paris Opéra in 1929. For Stockholm, von Rosen has made several dramatic changes, and her choreography was of a quality that completely justified the alterations, and it was most gratifying to see the expert attention she had given to individual steps.

In the old version the rôle of Prometheus was a mime part and he created two human beings — a man and a woman. The whole work was of a pastoral nature. Von Rosen has turned Prometheus into a forceful dancing part and he partners the Young Woman, whom he has created, in a great deal of the action. It is now the Zeus rôle which is static. The impressive dancing of Björn Holmgren in the title rôle and Elsa Marianne von Rosen as the woman made this change most welcome. And in spite of the limitations of the concert-hall stage at the Konserthuset, choreographically the result was far better than many of the works by more established choreographers at the Opera.

The fine dancing and individual styles of the two principals seemed to have inspired the members of the Opera School who played the three Graces and the Four Elements, even if their costumes did look like coloured nightdresses. Special mention should also be made of those up-and-coming Swedish dancers — Viveka Ljung and Verner Klavsen — who took the parts of a pair of Black Eagles.

Hans Schmidt-Isserstedt has not always enjoyed great success as the conductor of the Stockholm Philharmonic Orchestra, but on this occasion praise should not be withheld for the way in which he and the orchestra tackled the Beethoven music, which was stirringly played.

P. E. Burke.

MOON REINDEER

Continued from page 11

land in soft *pliés* with knees and feet together suggesting snow and ski-ing, and the *corps de ballet* of reindeer muster as a herd in appropriate groups. There is an artistic unity which is, of course, as much due to Riisager, who has used the motif and rhythmic ideas of Lappish melodies here and there in his score, and to Per Falk's ingenious continually changing back-projected décors, as to Cullberg's choreography.

Henning Kronstam gave a strongly danced, masculine interpretation of Nilas, but Fredbjorn Bjornsson gave a rather realistic-grotesque characterisation to the Witch Doctor, the one part that needs a sense of mystery. In smaller rôles, Werner Andersen and Niels Kehlet gave effective performances.

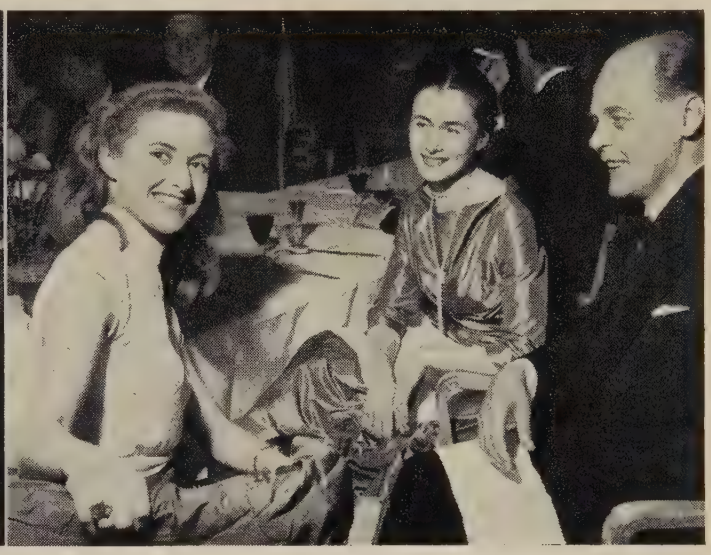
It is worth recording though that *Fanfare*, which preceded it, received three times as much applause. Nevertheless, whether one likes Cullberg's choreography or not, her name must now be included in any list of, say, the world's dozen most important choreographers. Look at Cullberg herself, with her sensitive and serious bony features and raven hair parted clean down the middle. Could anyone ever imagine her creating sugary works, or works of a type other than the *Moon Reindeer* or *Miss Julie*?

A THREE-NATION PARTY

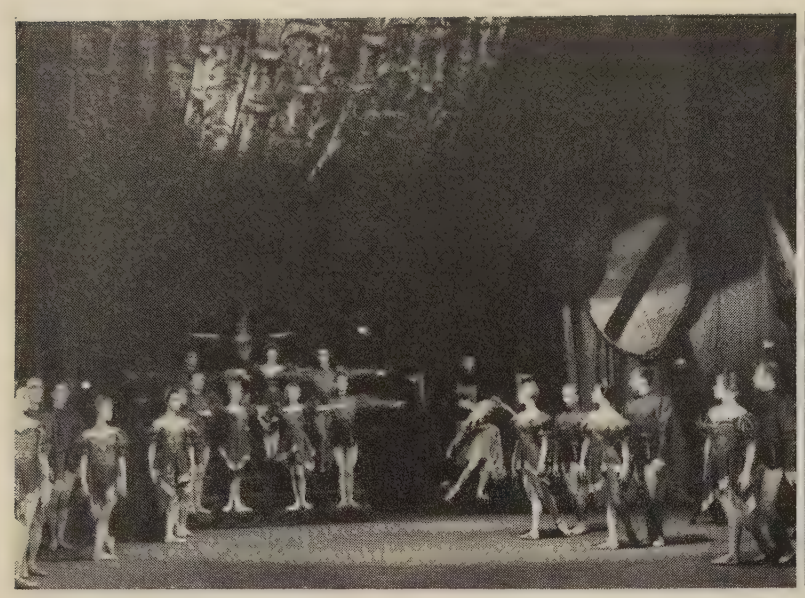
During the recent festival in Helsinki the administration of the opera house gave a dinner party for all the dancers at the Royal Restaurant on May 28. The guests included 64 Americans, 24 Russians and 45 Finnish ballet dancers. This was the first time that the dancers from the Soviet Union had met dancers from America on informal and friendly terms and amounted to an historic occasion whose importance might possibly stretch beyond the realms of ballet.

Photographed by Taisto Tuomi

DANCE DIPLOMACY AT HIGH LEVEL: In the picture above on the right, the Director of the Russian Group, Piotre Abolimov, is seen toasting Lucia Chase, Director of American National Ballet Theatre. Below left, Nora Kaye is seen next to the famous Finnish choreographer, George Gé, talking to Konstantin Sergeyev, while Natalia Dudinskaya listens. In the picture on the right, Violette Verdy (French ballerina with the American company) and Ninell Petrova (from Leningrad) talks to Juoko Tolonen, the Director of the State Opera in Helsinki.



DANCERS DANCING: As the evening wore on, the dancers took to ballroom dancing and other kinds and the party went on until well into the small hours of the morning. On the left, two dancers of the American company, Lois Brewley and Bill Carter, are watched by two Finnish dancers, Heikki Vartsi and Sini Jansson. Some of the male dancers got even more lively, as can be seen in the picture on the right of Scott Douglas (America), Heikki Vartsi (Finland) and Alexander Livshits (Russia).



THE UNINVITED: *Two pictures from George Gé's ballet to Einar Englund's score. Left, a scene from the ballet showing Nurmimaa's décor. Right, Klaus Salin in the title rôle with Magareta V. Bahr as the hostess, Antonia. Photos: Taisto Tuomi.*

Finland steps out

Three new ballets and a festival consisting of companies from Russia and America, bring Finland into line with the other Scandinavian capitals.

ON March 6, the Finnish State Opera added three new works to its existing repertory. All the works were choreographed by George Gé and they consisted of an entirely new Finnish work, a new version of a ballet already well-known in Europe and a condensed version of a famous Russian ballet from Moscow.

The Uninvited

Choreography by George Gé. Music Einar Englund. Settings designed by Seppo Nurmimaa. Costumes designed by Martha Platonoff.

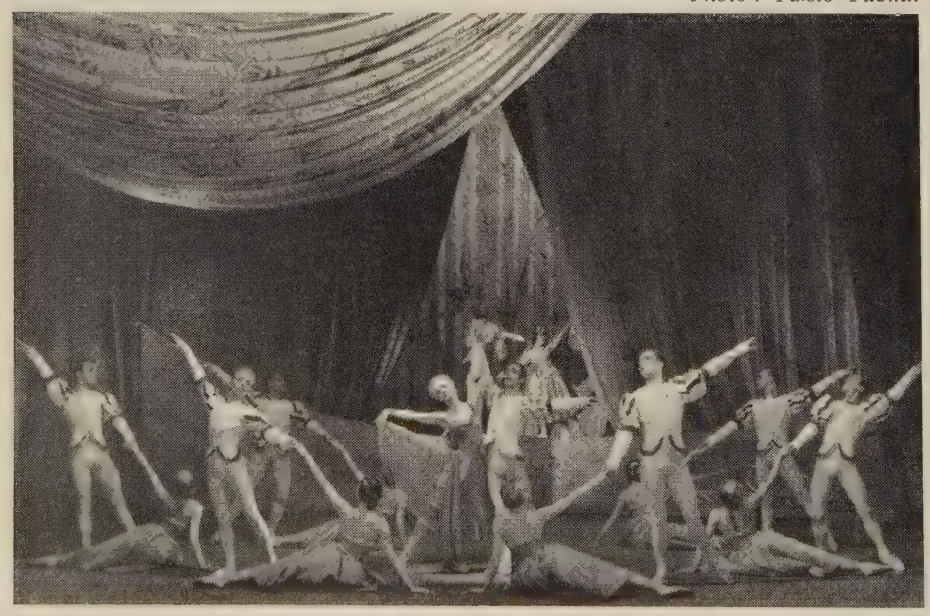
THE story for *The Uninvited* is simple and uncomplicated. In a Renaissance Court a rowdy party is in progress when an uninvited guest appears. He is a Jesuit monk who was previously a knight. Expressing his horror at the debauchery, he condemns the guests for their behaviour. The seductive hostess, Antonia, uses all her wiles to make him stay. For a moment he succumbs to her advances but after a time overcomes the temptation and departs.

For this work, Einar Englund, one of Finland's most prominent contemporary composers, wrote a score that was, on the whole, descriptive of the turbulent story. It was dramatic and entirely suitable for the ballet's theme. It was specially commissioned for this work.

George Gé has matched his choreography to the music and has, according to the critics, most successfully created the alluring atmosphere of this hectic Renaissance feast although much of what he has done is distinctly of the modern school of choreography.

Of the four principal rôles — Antonia, Francesca, Tre Uninvited and Lorenzo — Margareta V. Bahr made an enchanting and sensual Renaissance courtesan — Antonia. She danced with freedom and happiness and appeared to symbolise the easy and pleasure-loving life in her salon. Though the male rôles were less important, Klaus Salin, in the title rôle, brought a feeling of drama which contrasted well with the gaiety of the Court. The *corps de ballet* was divided into two groups — one in the background which formed ever-changing patterns; the other more active and representing the spirit of the debauched party.

LA VALSE: *A scene from George Gé's version of Ravel's* La Valse. *This is the third version of this work to be given within a few months, the others were Harald Lander's for the Paris Opéra and Frederick Ashton's for Teatro alla Scala in Milan. Photo: Taisto Tuomi.*



La Valse

Choreography by George Gé. Music by Maurice Ravel. Setting designed by Paul Suominen. Costumes by Martha Platonoff.

RAVEL's music has suddenly become very popular again for the ballet. Although this was first composed in 1920, and has been given as a ballet in many countries, this year has seen two other European revivals — in Paris and in Milan. The third and most recent revival was that of George Gé in Helsinki. The choreographer has constructed a plotless work and succeeded in making his choreography follow the soft and lilting line of Ravel's waltz. The two principal dancers — Margareta V. Bahr and Jaakko Latti — and the *corps de ballet* combined in creating a light and idyllic atmosphere which supplied an admirable contrast to the other works shown in the programme.

Don Quixote

Choreography by George Gé, adapted from the original ballet given originally at the Bolshoi Theatre, Moscow. Music by Minkus. Settings designed by Seppo Nurimaa. Costumes by Martha Platonoff.

THE critics and the public were agreed that this work was the high-spot of the programme. With masterly skill, George Gé has condensed the ballet, originally in four acts, into one. While Nisse Rinkama has done the same with the Minkus score — re-orchestrating and retaining all the finest and most interesting passages of music from the original Bolshoi production.

Seppo Nurimaa has placed the whole action of this shortened version of the ballet

DON QUIXOTE: Left, a scene from the Finnish version of the famous ballet by Minkus. Right, Uno Onkinen, as Basilio, and Doris Laine, as Kitri, in the pas de deux *from the same ballet.*

in the market place of a Spanish fishing village, and the modern décor is most effective while still giving the work authenticity and a real feeling of local colour.

Gé has placed the main emphasis of the ballet on the romance between Kitri, the innkeeper's daughter, and Basilio, the barber. Their dances are light and amusing, while at the same time they are given plenty of opportunity to show their undoubted technique. These rôles in the hands of Doris Laine and Uno Onkinen were splendidly played. The part of Don Quixote, the errant knight, takes second place to that of his servant, Sancho Panza. This latter rôle as danced by Heikki Vartsi was full of humour and contained many acrobatic and lively leaps and was much appreciated by the audience. *Don Quixote* with its colourful choreography is a valuable addition to the repertory and was a triumph for George Gé.

First Festival

WITH most of the world's dance capitals having already given several annual festivals, Finland has possibly embarked on a festival rather late, but the first, given at the State Opera House, Helsinki, at the end of May, was nevertheless ambitious for a start. The first guests consisted of a Soviet group headed by Timofieva, Kondratieva, Gennadij Ladja and Nicholas Fadeyechev, from the Bolshoi in Moscow, and Natalia Dudinskaya and Konstantin Sergeyev from the Kirov in Leningrad. Three performances were given of *Cinderella* with Kondratieva and Ladja with the company from the Finnish State Opera, two of *Swan Lake* with Timofieva and Fadeychev, and three concert performances in which all the Soviet artists took part.

Immediately after this season, the American National Ballet Theatre flew in from Wiesbaden and gave four performances. Headed by Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Violette Verdy and Scott Douglas. **Marketta Ormala.**

RUSSIAN VISITORS IN FINLAND: Partly owing to its close proximity to Russia, Soviet dancers have frequently appeared in Helsinki. The most recent group included Nina Timofieva and Nikolai Fadeyechev, seen in the Adagio *from* The Nutcracker *on the right, and Gennadij Ledja and Marina Kondratieva, seen in a scene from Prokofiev's* Cinderella *in the picture on the left.*

Photos: Taisto Tuomi.

Stars in a small sky

Eight dancers made up the full company of BALLETS 1958 DES ETOILES DE PARIS which recently appeared at the Sadler's Wells Theatre but their size was not indicative of their quality. Many of the ballets in the repertoire have already been reviewed in DANCE AND DANCERS—Le Rideau Rouge **(under its original title of** Entre Court et Jardin, **January 1957),** L'Echelle, **(June 1957),** Quatuor **(July 1957),** Promethée **(July 1957),** Cache-Cache **(June 1958).**

PROMETHEUS KILLS THE MONSTER: A drawing by Bernard Daydé showing a dramatic moment in the early part of Promethée *which he designed.*

THE THEORY

THE Yugoslav dancer Milorad Miskovitch formed his company in 1956, in association with Irène Lidova, who is now artistic director. It was designed on very definite principles and was created with a specific function in mind.

The basic idea, of course, is the simple one that you don't have to be big to be good. In fact, with money the way it is, one might almost say that the smaller the company the greater are its possibilities. A small company using a small orchestra can cut down its production costs and its running expenses. Every ballet does not have its success mortgaged by the thought of the crippling loss that might be incurred by failure. The lower budget permits flops, and, in turn, flops permit experiment.

Yet we have seen low-budgeted companies before. Some of them were so low-budgeted that we wondered if the dancers were going to get paid at the end of the week, the décors were peeling, the costumes were moulting, and the orchestral accompaniment had to be provided by a well-intentioned mouth-organ player, locally recruited. Miskovitch's company was not intended to be an addition to the band of tat and hope.

There is in France an institution known as a *soirée de gala.* This is a dance event — which may well have some other equally appealing *sobriquet* — in which a varying number of *étoiles* appear, *étoile* being French for any dancer earning a little more than their equivalent of Equity minimum. Usually these *étoiles* appear in one *pas de deux* after another, and it appeals madly to the natives, which is all very revealing of the Gallic temperament.

What the Miskovitch company has done is to take the conception of *Les Etoiles de la Danse,* and to combine it with the idea of a modest-priced ballet company. So you have eight *étoiles,* no *corps de ballet,* and works specially created for your dancers. These are decorated with taste but not ostentation. By being economical in some things, and comparatively lavish in a few others, it has been possible to give an impression of richness without vulgarity.

As well as displaying *étoiles* to the never-satiated Parisian public, the *soirée de gala* also performs another function, which is usually assumed by the Choreographers' Workshop organisations in the Anglo-American world. It normally provides the first stamping-ground for apprentice choreographers. This has also become part of the apparent "policy" — either consciously or unconsciously — of the new group.

So here we have a small-scale company, adaptable and transportable, capable of playing in the largest theatres (by virtue of its star appeal) and also the smallest theatres (by virtue of its size). It has some of the qualities of a Paris all-star gala, and is also able to do something to foster new talent in choreographers and designers. Furthermore, all its aims and possibilities can co-exist together happily in the one company, the fulfilment of each one materially assisting the fulfilment of another.

This then was Ballets 1958 des Etoiles de Paris — this was its ideals and its possibilities.

THE PRACTICE

SO far as ballet is concerned London is a backwater. Until the arrival of this company no foreign ballet troupe — excluding the modern group of José Limón — had visited these shores since the Bolshoi in 1956. Not in nearly 50 years has Britain been so cut off from the main current of ballet activity. As a result we awaited the coming of these Parisians almost as eagerly as if they had been men from Mars.

First Programme — June 17

THE company opened its London season with a romantic *pas de deux* capsule ballet called *La Dryade,* and for an off-beat troupe deliberately avoiding the time-honoured classics, this was a pretty crazy work to open the season with. Described as a "Romantic ballet by Irène Lidova, arranged by Janine Charrat", it was in fact a period pastiche, a *Sylphide manqué.* The choreography — or arrangement — by Charrat proved not particularly felicitous, and was in no way so tasteful as that devised by Victor Gsovsky for Petit's reconstruction of *La Sylphide.* The tinkly music was said to be by "Jordana after Adolphe Adam", so whether any actual Adam music was used or not was an answer left ambiguous. If it did incorporate anything from the composer of *Giselle,* it was by an Adam rather fallen from grace.

The work was cleanly danced, with a certain sense of style, by Milorad Miskovitch as the Prince, and Irène Skorik as the wood-nymph who dies for love of him. It was evident that Skorik had lost quite a lot of weight since her last appearances in London, and was, as a consequence, seen to far better advantage.

It was with the next ballet, *L'Echelle,* that the personality of the company became manifest. This had a scenario by one of the dancers, Milko Sparemblek, and was, quite literally, a "whodunit". A man has been killed, and the audience having been shown three different versions of the manner in which he meets his end, is left to draw its own conclusions as to which story is true. The stories are "told" by the murdered man, his wife, and a stranger who enters their lives; in one version the stranger is the killer, in the second the wife, and the last telling suggests the man committed suicide.

The device itself is an old one, known to writers as diverse as Thackeray and Pirandello, and in this particular instance was probably inspired by the Japanese film *Rashamon.* Unfortunately the choreography by the Dutchman Dick Sanders was insufficiently explicit to make clear the stories in the detail he was obviously trying to convey. It was not even certain at a first seeing who was telling which story! What proved equally disappointing was that the device seemed to be used simply as a gimmick; no conclusions were drawn, no real sense of character emerged, and the three stories bore too little resemblance one to another for the audience to be given the sense of having seen three conflicting aspects of truth in all their convincing ambiguity.

The choreography lacked much dramatic conviction, and was not markedly expressive. For most of the time Sanders seemed far too content to rely on the unadorned classical vocabulary, given a certain air of originality, but not great interest, by the use of such arbitrary grotesqueries as an exaggeratedly deep *plié* with the girl on point.

The décor, prominently featuring the eponymous ladder, had an adaptable simplicity and gave an interesting stage area, of which Sanders occasionally made good use. Zdenko Turjac's music had most of the qualities of French film music, similar to

those possessed by American film music, only louder and less tuneful.

What was outstanding however, were the performances by the two Yugoslav dancers, Sparemblek and Vassili Sulich. Both of them are splendid dancers, and, even more important, both of them have fine stage presences. They have the enviable Slav ability to immerse themselves in the rôles they are playing. As the girl in the uncertain triangle, Yvonne Meyer showed a promise that was not unnaturally somewhat overshadowed by the two men.

John Taras's *Le Rideau Rouge* is the type of *divertissement* that makes a good opening or a good closing ballet, but placed as it was on this programme — third and sandwiched between two slices of drama — it is almost bound to lose in effectiveness. It is a series of dances named "Virtuosity", "Grace," "Love," etc., "programme-dances" as it were. One of the dances — a *pas de trois* excitingly called "Passion" — contains the germ of a story, but the rest are simple, and not particularly apt, dance-personifications or movement-studies. By far the best is the last, a number called "Fantasy", in which the style and form of a Petipa *coda* are ingeniously worked out for the complete cast of six dancers.

Richard Blareau's music made a banal background, and André Levasseur has not got the same way with red curtains that Christian Bérard had — but then who has? The ballet was brightly danced by all the cast, with Ivan Dragadze showing up well in the "Virtuosity" number originally designed for Sparemblek.

Pierre Rhallys' ballet *Promethée* tackles the Prometheus-theme beloved of poets for many years. The most famous of all the Prometheus ballets was the Beethoven/Viganò version produced in Vienna in 1801. Modern choreographic treatments of the legend have been produced by Lifar, De Valois and Aurel Milloss. Rhallys has produced an excellent scenario for this latest production. Unlike Viganò he includes Prometheus's stealing of the fire, but he has completely cut out the mythological deities who played so large a part in the Viganò scenario. Furthermore, presumably in keeping with the times, Rhallys ends on a note of resigned tragedy in place of the joyous apotheosis used by Viganò and Beethoven. Rhallys sees in the Prometheus legend the allegory of the artist or saint who has to suffer for the awakening he brings to his fellow creatures.

It is a noble and poetic conception, and one ideally suited to ballet. But I personally cannot feel that Rhallys discovered the right collaborators to realise his idea. He is a Prometheus whose divine fire is all but doused by the mediocrity of the people he is attempting to inspire. From this I exclude the designer Bernard Daydé, for his designs, seen in more favourable circumstances, could have proved most telling.

Although this was the first full-scale ballet with choreography by Maurice Béjart to be seen in London, this ex-member of Mona Inglesby's International Ballet is by no means a stranger to this country. A few years ago, during an *ad-hoc* season of Stars given at the Princes Theatre, we even saw some of his early attempts at choreography. One of these was a *pas de deux* to Listz called *Redemption,* and another according to the programme "inspired by a Dégas pastel", was *Repetition au Violin.* All these little snippets were quite remarkably trite, but since then Béjart has emerged as a choreographer with a wide European reputation. He has discovered *musique concrète* and the Paris left-bank, but if his work in *Promethée* is anything to judge by he has not advanced a great way choreographically.

What the theme demanded was some wonderfully sustained flight of choreographic fancy such as Balanchine produced in *Orpheus.* But this is just not forthcoming. The grotesqueries noted in Sanders' choreography for *L'Echelle* are even more in prominence. A *pas de deux* is seen in terms of a grappling match, and episodes such as Prometheus's overwhelming of the fire's protecting monster are visualised in the tritest possible terms. It must be admitted that the somewhat dry and static music by Maurice Ohana does not offer the choreographer much assistance, but from a person of Béjart's very great reputation we are entitled to expect very great things.

The two girls, Ariel Auclerc and Marie-Claire Carrié, both did moderately well in parts that had been conceived for other artists, and Miskovitch, wearing what looked for all the world like a waspie-corset, brought a natural dignity to Prometheus. It should also be mentioned that the most interesting visual effect Béjart devised for the ballet — when the crucified Prometheus is hoisted high into the flies — failed to work on the first night. But after all allowances had been made this was "Prometheus Bound".

Second Programme — June 19

THE second programme opened with a revival of a Lifar ballet seen here previously, *L'Ecuyère.* This sad story of the hopeless love of a Young Man (with the capital Y and capital M obligatory) for a beautiful circus equestrienne has never interested me greatly, even though it is one of the better Lifar ballets to be seen in England. Skorik and Miskovitch were quite good in the leading rôles, although neither of them replaced memories of the two previous couples to dance the ballet in London — Yvette Chauviré with Vladimir Skouratoff, and Janine Charrat with Peter Van Dijk. Quite outstanding, however, was Sparemblek as the Clown. Peter Williams has more than once remarked in these pages how much of the *commedia d'elle arte* spirit Sparemblek is able to convey, and his performance in this was superb. How one would like to see him as the Clown in *Les Forains.*

Sparemblek was also well to the fore in his own ballet *Quatuor,* which was given next on the programme. To my mind this was by far the most satisfying work given during the season, even though it had nothing of the literary interest of *Promethée.* Designed for just four dancers — two boys and two girls — it explores quite subtly and explicitly the cross-currents of feelings between four young people. To describe it as a work in Jerome Robbins' *Interplay* manner but *Age of Anxiety* mood might give some idea of the ballet's effect, but

Continued on page 20

PROMETHEE : *Two recent action studies of Maurice Béjart's version of the Prometheus legend. In both pictures, Milorad Miskovitch is seen in the title rôle. In the picture on the left he is seen killing the monster which guards the spiritual flame, another version of which is seen in Bernard Daydé's drawing on the opposite page.* *Photos : Lido.*

Past Books

DEDUCT: 9d. on orders for any two books; 1/6 for any three; 2/6 for 4; 3/6 on 6 or more.

MY YEARS WITH PAVLOVA. Algeranoff. Illus. 25s. **Members 10s.**

PICASSO'S VOLLARD SUITE. 100 etchings. **50s. Members 25s.**

TRAGIC LIFE OF TOULOUSE-LAUTREC. 247 pp. **25s. Members 10s.**

BALLET DESIGN by C. W. Beaumont. 216 pp., 100's plates, 50 colour. **30s. 12/6**

BALLET IN MOSCOW TODAY. Kirsova. 204 pp. 165 plates. **35s. Members 20s.**

A HISTORY OF RUSSIAN BALLET. Serge Lifar. 328 pp. **21s. Members 9/6**

GALA PERFORMANCE. 25 years of Sadler's Wells. 248 pp. 220 illus. **42. 20s.**

BENJAMIN BRITTEN. 410 pp. Illus. **30s. Members 10s.**

CENTURY OF BRITISH PAINTING. 240 pp., 144 plates, 32 in colour. **30s. Members 10s.**

WOUND AND THE BOW. Literary Studies by Edmund Wilson. 264 pp. **18s. 8s.**

PILLARS OF DRURY LANE. W. Macqueen-Pope. 267 pp. Illus. **21s. 9s.**

ON THE ART OF THE THEATRE. Gordon Craig. 296 pp. **25s. Members 10s.**

MORE OPERA NIGHTS by E. Newman. 708 pp. Illus. **42s. Members 20s.**

BERNARD SHAW. St. John Irvine. 628 pp. 32 illus. **50s. Members 20s.**

FINALE. Adelina De Lala. 222 pp. 25 illus. **18s. 9s.**

PEGGY ASHCROFT. Eric Keown. 102 pp., 68 plates **15s. Members 7/6**

GROUCHO. Arthur Marx. 254 pp. 21 plates. **16s. 7/6**

D. H. LAWRENCE: Novelist F. R. Leavis 318 pp. **21s. Members 8/6**

A TREE IS A TREE. Autobiography of King Vidor. 228 pp. Illus. **18s. 6/6**

GREAT OPERA HOUSES Spike Hughes. 362 pp. Illus. **32/6. Members 15s.**

PORTRAIT OF VINCENT (Van Gogh). L. and E. Hanson. 310 pp. Illus. **15s. 7/6**

SUNSHINE AND SHADOW Mary Pickford's autobiography. 382 pp. **25s. 9s.**

EASY THE HARD WAY. Joe Pasternak's autobiography. 224 pp. **16s. 6/6**

HAMLET THROUGH THE AGES. Mander and Mitchenson. 158 pp. Illus. **37/6. Members 15s.**

CHIAROSCURO AUGUSTUS JOHN'S Autobiography 258 pp. 26 illus. **30s. 10s.**

ANNIGONI'S SPANISH SKETCHBOOK. 124 illus. **35s. Members 17/6**

INTERNATIONAL THEATRE ANNUAL. Ed H. Hobson. **21s. 9/6**

FOR MEMBERS OF THE

SEVENARTS BOOK CLUB

A BEAUTIFUL LIBRARY

Magnificent books on the arts at bargain prices

Save nearly £12 in 6 months

THE SEVEN ARTS BOOK CLUB has been founded by Hansom Books, the publishers of *Dance and Dancers*. All books issued by the Club are unabridged and complete; inside each is a handsome book plate. The Club issues a monthly selection and two Optional Extras, posted to members on the 1st of each month.

You pay nothing to join the Club. Prices to members include part of the cost of post and packing—the rest is paid by the Club. You need join for only a trial six months. You *must* take each monthly Selection, but Extras are optional.

On joining you need pay for only the July selection and, if you want them, Optional Extras and any past books. Each month you will receive a voucher requesting pre-payment for the next month's books. This way you will not run up irritating bills—books are sent only against pre-payment.

OR you can subscribe in advance for six months' selections and extras. There is a further reduction of 2s. 6d. if you do and you save postal and other remitting expenses, effecting a total saving of 5s. by pre-paying for the period. If you order all three books for any month at the same time you can deduct 1/- (the saving in postage) from the total monthly cost.

This is how you save money. The actual cash saving on the six Selections alone is £3 11s., and if all the Extras are taken as well the total *saving* is £11 13s. 6d., which means that for just over £7 you have bought books the actual price of which is £19 2s. 6d.—a saving of over one-half! (*with no extra to pay for postage*).

Here are three more advantages:

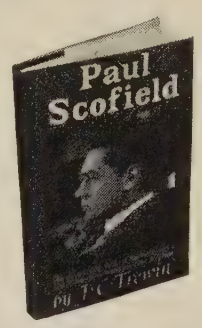
1. Twenty-seven past titles are available worth £37 4s. They cost members only £16 1s. 6d. and you can buy one or two of your choice each month until you complete the set if you wish.

2. A Bargain Catalogue which is sent to members on joining is a list of 250 other books on the arts available through the Club at absurdly low prices.

3. If you introduce a friend to the Club you will receive a free book (you can choose from most past books or from the Bargain Catalogue) for each one who becomes a member.

HURRY! Stocks of all books are limited.

Selections for JULY

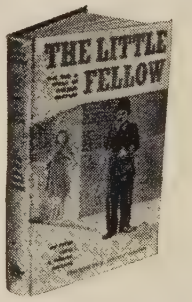


PAUL SCOFIELD. An illustrated study of his work by J. C. TREWIN 101 pp., 8¼"×5½". 54 illus. Awarded a C.B.E. in 1956, Paul Scofield, heir apparent to Olivier and Gielgud, came to the fore only ten years ago at Stratford. In 1955 he led the first British company into the Soviet Union. All his works (inc. Pierre in *Venice Preserv'd*, Richard II, Anouilh's twins and Graham Greene's priest) are reviewed, discussed and illustrated.

Published by Rockliff: 15s.

CLUB PRICE (*post inc.*) **7/6**

Optional Extra (A)



THE LITTLE FELLOW. The Life and Work of CHARLIE CHAPLIN by Peter Cotes and Thelma Niklaus. 160 pp., 8¼"×5½". 56 illus. Foreword by W. S. Maugham. This is the story of Chaplin from his beginning in the Kennington slums, then film by film up to *Limelight*. The authors bring the Chaplin legend to life in a very moving story; his complex personality is examined and much research gives the book factual matter important to the record of Chaplin's life.
Published by Bodley Head: 15s.

CLUB PRICE (*post inc.*) **6/-**

Optional Extra (B)

THE CASTRATI IN OPERA by ANGUS HERIOT. 243 pp. 11 illus. The fascinating story of the male sopranos of opera in the 17th and 18th centuries who were the pampered darlings of the European musical world. Prof. Dent said. "It deserves to become a standard work of reference as well as a very entertaining picture of musical life." **Secker & Warburg: 30s.**

CLUB PRICE (*post inc.*) **9/-**

POST NOW

To the **SEVEN ARTS BOOK CLUB**
21 Lower Belgrave St. London SW1 or a bookseller

Membership Entry Form

Please enrol me in the SEVEN ARTS BOOK CLUB. I agree to take six consecutive monthly Selections.

I enclose.....7/6 for the July Selection OR.....13/6 for Selection and Extra "A" OR.....16/6 for Selection and Extra "B" OR.....21/6 for Selection and Extras "A" & "B" OR 53/- ($7:60) for six monthly selections plus.....for Optional Extras indicated below

(*You pay 55/6, less 2/6 postage charges, if pre-paying for six months*)

Only if prepaying for 6 months use these boxes to indicate by a cross the Optional Extras required.

	July	Aug.	Sept.	Oct.	Nov.	Dec.
"A"	6s. 85 cents	8s. 6d $1 : 20	6s. 85 cents.	5s. 6d. 80 cents	7s. 6d. $1 : 10	20s. $3 : 00
"B"	9s. 0d. $1 : 30	7s. 6d. $1 : 10	9s. 0d. $1 : 30	8s. 0d. $1 : 15	7s. 6d. $1 : 10	8s. $1 : 15

DEDUCT 1/- for each month when the selection and both extras are ordered at same time.

My Name Mr./Mrs./Miss .....
Block capitals

Address .....

To avoid cutting page, copy coupon

Past Books can be purchased at the same time.

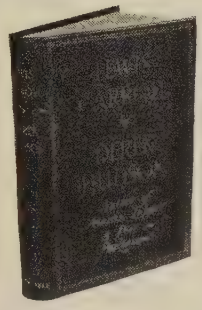
SEPTEMBER

IN SEARCH OF DIAGHILEV by RICHARD BUCKLE. 128 pp. 9″ × 11″. 190 illus. 10 in colour. The story of the fabulous Diaghilev Exhibition and the directors personal adventures in collecting material; stories of visits to old friends of Diaghilev—Picasso, Cocteau, Benois, Kochno, etc., and pictures of celebrated little-known designs for costumes and scenery as well as portraits, caricatures and photos never before reproduced, inc. unpublished letters of Diaghilev.

Published at 30s.

CLUB PRICE (*post inc.*) **12/6**

Optional Extra (A)

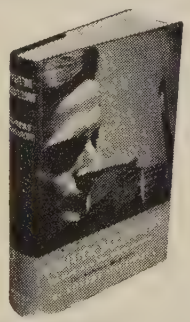


LEWIS CARROLL by DEREK HUDSON. 354 pp. 6″ × 8½″. 22 illus. Published by Constable. This recently revealed diaries of the author of Alice in Wonderland show him to be as intriguing as his famous fictional characters; this new biography study makes use of much new material and is written with a frankness and detachment not previously attempted about C. L. Dodgson's highly complex nature.

Published at 21s.

CLUB PRICE (*post inc.*) **6/-**

Optional Extra (B)

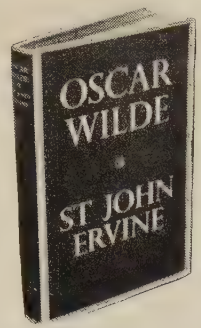


YEHUDI MENUHIN by ROBERT MAGIDOFF. 286 pp. 50 illus. Child prodigy at eight, Menuhin is at the peak of an astonishing career only reached after years of bitter emotional struggles. This candid books tells the true story of this international musical celebrity. Bernard Shaw said, "Listening to an artist like Yehudi makes even an atheist believe in God."

Hale : 21s.

CLUB PRICE (*post inc.*) **9/-**

OCTOBER



OSCAR WILDE by ST. JOHN ERVINE. 336 pp., 8½″×5½″. If Wilde had not been imprisoned, says Ervine, he would long ago have been forgotten. Wilde's supporters will denounce this new biography which, surveying the whole of Wilde's work and entering into a detailed study of his plays, says Wilde left behind a good deal of rubbish, a few pleasing essays, one or two good short stories, a fairly good one-act play, and a brilliant farce. An important new assessment.

Published by Allen & Unwin at 18s.

CLUB PRICE (*post inc.*) **8/6**

Optional Extra (A)

THE BOY FRIEND by SANDY WILSON. Illustrated by author. 126 pp., 8½″×5½″. Preface by Vida Hope. Introduction by the author. The British "miracle" play of the century, The Boy Friend between book-covers has almost all the charm of The Boy Friend behind the footlights to enjoy again and again in future years. The author's deliciously twentyish century drawings point out the atmosphere in this delightfully produced book.

Published at 10s. 6d. by Deutsch

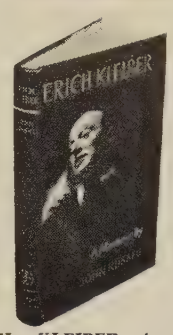
CLUB PRICE (*post inc.*) **5/6**

Optional Extra (B)

THE WORLD OF BALLET by SOL HUROK. 317 pp. 37 illus. Sometimes cutting detail of his The world's foremost ballet impresario tells in intimate and association with the great names in ballet over 35 years. The fantastic intrigues, failures and phenomenal successes are examined in these entertaining reminiscences of Pavlova, Fonteyn, etc. **Hale : 18s.**

CLUB PRICE (*post inc.*) **8/-**

NOVEMBER



ERICH KLEIBER by JOHN RUSSELL. 256 pp. 8½″×5½″. Illus. Planned and discussed during Kleiber's lifetime this is a full and intimate memoir of one of the accepted great conductors of our age. His recordings rank amongst the finest in the history of the gramophone.

Deutsch : 21s.

CLUB PRICE (*post inc.*) **8/6**

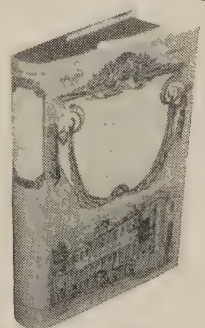
Optional Extra (A)

GARBO by JOHN BAINBRIDGE. 256 pp. 35 illus. A thorough and dispassionate biography of a film legend, from her beginning to her last ill-fated picture and into retirement. How she worked, her contracts with the studios, the men in her life are in this story of the star who wanted to be "let alone"

Muller : 16s.

CLUB PRICE (*post inc.*) **7/6**

Optional Extra (B)

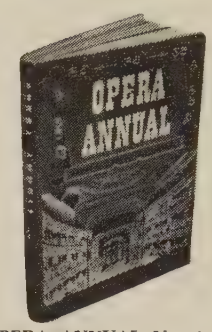


BUILDING A CHARACTER by STANISLAVSKY. 300 pp. Co-founder of the Moscow Art Theatre and for 40 years its co-director and a chief actor. In this important work, invaluable to students and theatre lovers, Stanislavsky, a theatrical genius, gives a fascinating account of his technique.

Reinhardt : 15s.

CLUB PRICE (*post inc.*) **7/6**

DECEMBER

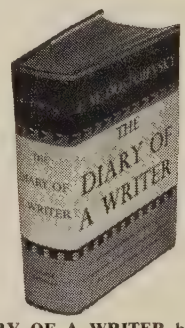


OPERA ANNUAL No. 4 ed. H. Rosenthal. 188 pp. 100 illus. 12 in colour. 1956-57 reviews of opera in London, New York, Italy, Germany and elsewhere. Contributions by John Warrack, Charles Reid, Spike Hughes, Andrew Porter, etc., including world premières with casts, world opera houses, artists and repertoires.

Published by Calder at 25s.

CLUB PRICE (*post inc.*) **12/6**

Optional Extra (A)

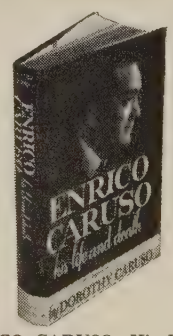


DIARY OF A WRITER by Dostoievsky, 1097 pp. Translated into English for the first time; one of the major literary works of the 19th century. Intimate self-revelation of a genius, treasure house of anecdote, reminiscence, criticism, short stories and sketches by the the author of *The Brothers Karamazov*.

Published by W. H. Allen at 45s.

CLUB PRICE (*post inc.*) **20/-**

Optional Extra (B)



ENRICO CARUSO. His Life and and Death, by DOROTHY CARUSO. 312 pp. 8½″×6″. 43 illustrations. A passionate story by the wife of the legendary singer still idolized years after his death. From many letters Caruso wrote on tour, published for the first time, emerges a new and unforgettable picture.

Published by Werner Laurie at 21s.

CLUB PRICE (*post inc.*) **8/-**

L'ECHELLE *DESIGN : The original sketch by the famous French designer, François Ganeau, for Dick Sanders' ballet, which was given during the London season.*

would perhaps be a little unfair to the modest but definite originality of Sparemblek's choreographic style.

His use of contrasted sculptural groups was consistently agreeable, and his employment of movements sometimes in concert, sometimes in canon, gave the work a fascinatingly varied texture. Also, for such an inexperienced choreographer he showed a remarkable grasp of the elements of ballet design and construction, and the simple but effective means by which character, situation and emotion may be conveyed. All in all I felt this to be the most hopeful new choreography I had seen since Kenneth MacMillan created his first ballet for the Sadler's Wells Choreographic Group. If *Quatuor* was not just a flash in the pan, I suspect Sparemblek has the makings of an international choreographer.

The simple costumes and scenery by Jacques Dupont I liked, but the stylised lighting, multi-coloured and self-consciously dramatic, seemed a mistake, and Raffaello de Banfield's lurid score sounded commonplace. The ballet was sensitively danced, especially by Sulich and Sparemblek himself.

I do not propose to linger long over *Le Poète Assassiné*. To be merciful—it was bad. Like *Promethée* it owed its theme to Pierre Rhallys, and both ballets shared the same conception of the crucified "see-er". But whereas *Promethée* presented its theme in terms that were immediate and arresting, *Le Poète Assassiné* glorified only the cliché that lurks behind every eternal truth. We all know that artists have to suffer, and will only be interested in the statement if it is poetically realised. A banal truth does not become profound merely because it is wrapped up in a little obvious symbolism.

The ballet was pretentious and silly, and Ronnie Aul's choreography seemed painfully meagre and slight. The whole work was a mistake. A bad mistake, but at least the mistake of a group of people who are looking at ballet, and not just standing there but doing something. After three performances the ballet was withdrawn and replaced by a version of *L'Aprés Midi d'un Faune*.

The last ballet on the second programme was also by Ronnie Aul. Called *Cache-Cache*, it is a "beach ballet". The title means hide-and-seek, but no one seemed to want to play it. It is a competent enough closing ballet as such things go, but I do not imagine that as a result of seeing it everybody is going to be "unaccountably seized with the desire to take the blue train to Deauville and perform refreshing exercises". Anyway, I wasn't.

L'ECHELLE *REALISATION : This is what the audience saw when Ganeau's design, shown above, was realised on the stage.*

SUMMING UP

IN a sense this is a company that is still richer in aspirations than solid achievement. It has had a difficult way to make, and it has not yet finally arrived. Yet it possesses eight first-rate dancers — the men being particularly fine — welded into an homogenous team. It brings a fresh eye and a new approach to the art of ballet. Even its mistakes have their heart in the right place. And it has already succeeded in presenting a small company that one does not think of as small.

It would be too facile to describe Les Ballets 1958 as eight dancers in search of a choreographer, but I do think that it is in this direction that the company is weakest. A permanent choreographer attached to the group, at least for a time, might achieve a very great deal. And it could well be — judging from *Quatuor* alone — that they would not have far to search for the right person. **C. B.**

DESIGN

JUST after the war, Irène Lidova was associated with a small group of French dancers who put on a series of Soirées de Ballet; one of the works given was a ballet about circus artists with choreography by Roland Petit and designed by the late Christian Bérard. Later this group became known to all the world as Les Ballets des Champs-Elysées, and the ballet, *Les Forains*, became almost the trademark of the company.

As everyone must know, Bérard, with the minimum of scenery — a few poles and a few yards of red calico — made *Les Forains* into one of the masterpieces of ballet design of a decade and a half. It was this, I feel, that guided Lidova in her artistic direction of Miskovitch's company. Spurning the over-elaboration of recent French design and directed by artistic integrity and economic necessity, the designs for most of the works shown in London were of telling and dramatic simplicity — some of them showed great ingenuity.

Chief master of ingenuity was Bernard Daydé, who in *Promethée* and *Le Poet Assassiné* made the best possible use of ropes, rostrums and bits of canvas. His use of plastic was, I thought, apart from the four global points of classical fire in *Promethée*, rather dated, and his plastic capes in the latter work nearly disastrous. But he knows how to use his stage and give the maximum of dancing room as well as achieve the right atmosphere for the works concerned. Both suffered from indifferent lighting, and this made the *Promethée* I saw in Monte Carlo as different from what I saw at Sadler's Wells as cheese is from chalk. In Monte Carlo the various props glowed mysteriously as though seen through the mists of time — in London they were obvious props. But for the only real *pas de deux* in the repertoire, Daydé produced the most elaborate setting of all. His style was quite different

for this work, *La Dryade,* to the other two. His touch is rather too heavy for Romantic pastiche and his tree trunks glare out in chalky white, which is a fault I also remember with his designs for the de Cuevas *La Sylphide.*

If French companies would only pay as much attention to lighting as do Americans, then these sets would create the impact that their designers obviously intended.

André Levasseur, who designed *Le Rideau Rouge* and *Cache-Cache,* can never be an economical designer as his whole approach is in the grand manner. However, in both works he was far less elaborate than usual. His setting for the former is too much after Bérard to be strikingly original, but its scarlet-curtained little theatre is an apt background for an inconsequent divertissement. His Monagasque reds and whites, plus a little chrome yellow and blue, make effective costumes. The main thing about them is that with their simple lines they are admirable for dancing.

For *Cache-Cache,* Levasseur quite blatantly resorts to *haut couture* — two of his "baby doll" beach dresses are probably at this moment being worn by dowagers from the ages of sixteen to sixty along the Côte d'Azur. One in multi-coloured ribbons was charming and original. His setting of three beach tents against the blue Mediterranean was unpretentious and apt, and it was not his fault that the choreography sometimes wandered away from the smell of the sea.

Nearer to Bérard was Ganeau's constructavist designs for *L'Echelle.* Ladders and chess-paling against a cyclorama can be as effective and give as much texture as many kilometres of canvas. Again, lit as this work was in Monte Carlo, it would have been claustrophobic and dramatic, but the Rosebery Avenue lighting wiped out all atmosphere.

QUATUOR : The original design by Jacques Dupont for Sparemblek's most interesting first work which enjoyed a considerable success in London.

What Jacques Dupont did for Sparemblek's *Quatuor* relied entirely on lighting, and here I find myself at variance with Clive Barnes. I thought that his use of four spot-lamps projecting different colours to represent the changing emotions of the four characters quite admirable. The changing shadows and highlights which fell on the dancers made exciting kaleidoscopic patterns all through the ballet. His "ragged" costumes were excellent and it seemed as though immense care had been taken to get their line into the choreographic composition.

Though design-wise, this season produced no world-shakers, it showed a far more serious approach to the art of ballet decoration than is usual with French companies, who are so apt to swamp choreography in a welter of knick-knacks.

PETER WILLIAMS.

Mainly Educational

NEW BOOKS

MUSIC AND PHYSICAL EDUCATION, by R. M. Thackray. (Bell, 12*s.*)

AN enterprising publishing house has specially commissioned this very original book to fill a long-existing gap in a field where a comprehensive work was badly needed.

However, the title tends to be misleading. Although ballet itself is barely touched upon, physical education in the sense of gymnastics is given no special treatment. The book is entirely concerned with the relationship between music and movement, and music as it may be used for the purposes of dance — historical, national, educational, modern and, even, classical ballet.

It should satisfy the requirements of all ballet teachers and, especially, pianists who accompany ballet or modern dance classes. The teacher needs an adequate knowledge of music to be able to ask clearly for what she needs from her pianist, to help her class and pianist by the use of accurate vocal rhythms, to choose her own set music, to follow a musical score, and so on.

On the other hand, it is often a somewhat chancey matter as to whether the pianist will be able to give what is needed. A good accompanist can make all the difference to a teacher's work, and for general teaching purposes a pianist should not have to search through piles of music for something which may not exist. To be able to improvise then is an invaluable blessing, and the chapter which explains the methods of improvisation at the keyboard is extremely sensible and useful.

Among subjects discussed are the use of set music, the choice and preparation of music for special purposes, the gramophone versus piano, percussion accompaniments and dance composition. The sections on basic rhythms and forms of music and the chapter on music for modern educational dance are particularly comprehensive. The lists of special recordings, books, sheet music for national dances, and the glossary, which together occupy the last 24 pages, may be recommended, while dozens of helpful musical examples appear throughout the text.

The author must be praised for his intelligent approach and for collecting so much fresh material. The book is certain to become a standard text.

MODERN DANCE IN EDUCATION, by Joan Russell. (Macdonald & Evans, 11*s.* 6*d.*)

THE author of this imaginative text-book acknowledges her indebtedness to Laban's theories, concepts and methods. She writes primarily for the student teacher concerned with movement and dance within schools, but the work is within easy grasp of the layman and is an excellent primer for anyone seeking information on the practical aspects of Laban's system.

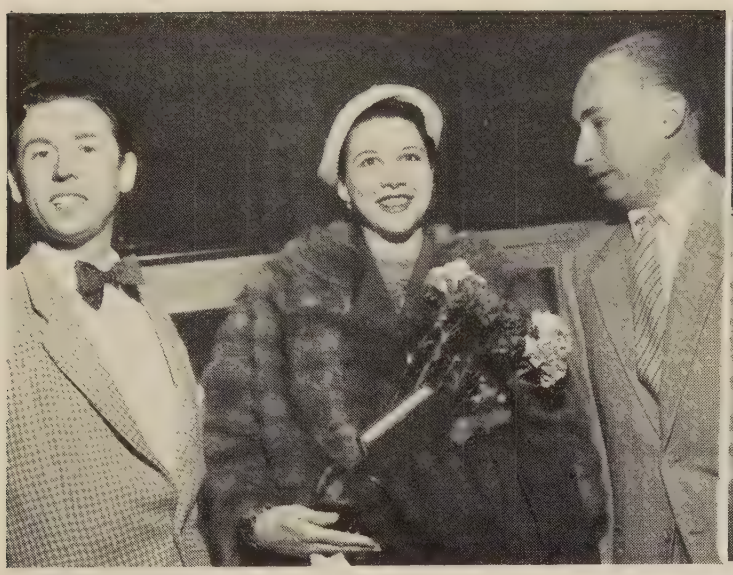
Until recently a very severe kind of physical education or drill occupied the leisure periods in most schools. Few schools included dance in their curriculums. The two forms of dance which come most readily to mind are of course classical ballet and folk dance, but neither of these is suitable as an educational medium for "creative self-expression" as creative possibilities are lacking. Nevertheless, in this highly-industrialised world where so much dependence is placed on "canned" entertainments, there is a more urgent need for creative impulses to be awakened. Happily more and more schools are bringing educational dance into their activities, not only for its social and communal advantages, but for its creative value.

The work is systematically set out. The author provides an informative introduction to facilitate understanding of the scope and purpose of educational dance, and follows this with chapters on the technique of teaching, the mechanics of movement, group dance, dance drama, dance in the primary and secondary school, and dance for boys and men.

Joan Russell insists that movement themes must give scope for the liveliness of young children and that the material chosen must be within their understanding. Too often the boys have been asked to pick imaginary flowers; too often random themes such as "Fairies and Giants" have been handed out. Valuable advice is given to the teacher on how to encourage children to move without having to resort to demonstrating herself, and, consequently, being imitated — thus preventing the children from becoming aware of their own capabilities and developing in movement.

Modern Dance in Education merits close study and can be recommended as being both a sound text-book and a most useful reference book and source of ideas.

At the same time, many readers will welcome the news that Rudolf Laban's famous text-book, *Modern Educational Dance,* has just been reprinted by the same publishers. **E. C. M.**



INTERNATIONAL GET-TOGETHER: Recently Beryl Grey went to Munich to appear as guest ballerina with the Bavarian State Opera ballet company. She is seen, in the picture on the left, between Alan Carter, British choreographer and present ballet master in Munich, and Karl Viktor Prinz zu Weid, Dance and Dancers *correspondent in Germany. Photo: Studio Sabine Toepffer. Right: During the Bolshoi visit to Paris, Milorad Miskovitch, Yugoslav dancer who now heads Ballets 1958 de Paris, met Soviet dancer Idanoff (left) and Lavrovsky (centre). Photo: Lido.*

curtain up!

Divided no longer

AT last we have been given a firm date for the first performance of the Royal Ballet — complete. By August of 1959 there will no longer be any need to talk about "formerly Sadler's Wells Ballet" or "formerly Sadler's Wells Theatre Ballet" because the company will be one Royal Ballet of 130 dancers. This massed dance force is to appear for the first time in that month next year at Covent Garden. "What in?" one wit immediately enquired, *"Symphonic Variations?"*

Dame Ninette de Valois, announcing this stupendous news on the last night of the Royal Ballet I season, got so carried away that she got her figures mixed up and referred to the 30 dancers of the complete company.

It is interesting to note that this was almost the exact time that Dame Ninette originally gave for the integration of the two companies after the granting of the Royal Charter last year. Which proves, as it has been so often proved in the past, that she always knows just which way she and the company are going, and when.

But I should not like to have the job of trying to list the company in order of seniority. It looks as though somebody will have to spend every second of the intervening year completing that job to the satisfaction of all concerned.

Royal casualties

NOT many people knew at the time that Margot Fonteyn had hurt her leg dancing at the Brussels Exhibition. I hear that she was so determined not to spoil the plans for the Covent Garden Centenary Gala that she insisted on continuing to dance. Svetlana Beriosova, who also sustained a slight injury in Brussels, followed suit. Both left the opera house after the gala looking well and happy but succumbed before the next night's performance of *Birthday Offering,* which had to be cancelled. Fonteyn also had to give up her projected guest appearance with the Bavarian State Opera Ballet in Munich, but Beriosova recovered quickly enough to be able to replace Fonteyn in *The Sleeping Beauty* at the end of the season.

If all this was not enough, Anya Linden suffered from foot trouble and had to be replaced by Rowena Jackson in the Royal Ballet II's first full *Swan Lake.* Then finally just the day after the Royal Ballet's season ended, Frederick Ashton and Alexander Grant were driving to the country and the car became involved in a crash. Grant was cut but his injuries were slight, Ashton went through the windscreen of the car and sustained serious face injuries. One of the finest plastic surgeons in the country was immediately called and it is hoped that Ashton will soon recover. It is a particularly unfortunate moment for this to have happened to Ashton because he is in the middle of creating his next three-act ballet — *Ondine* — which it was hoped would be seen in the autumn.

Indigenous decorations

AS far as I know, there is no opera house other than Covent Garden which is situated in the middle of a vegetable market. Therefore it was highly suitable that Dennis Lennon's designs for the derocations at the Royal Gala on June 10 should have incorporated local produce. Radishes, grapefruit and oranges arranged in front of glittering crossed palms were ranged along all the circles in the opera house celebrating its centenary — most appropriate! Some of the audience were wondering if the fare given might possibly warrant the hurling of these local offerings upon the stage—mercifully it was not necessary as it all amounted to a splendid evening's entertainment. However the radishes did have their use because I saw one tiara-ed dowager meticulously plucking one and surreptitiously putting it in her mouth.

The Queen, Prince Philip and the Royal party were situated in the centre of the grand tier between two enormous green harps and covered by a green and white striped awning. It was a pity that the green of the Queen's dress did not match up too happily with the other greens. After the performance she and Prince Philip went on stage to meet all the artists who had taken part. She was vastly amused when the curtains were drawn for her to see the auditorium — a bunch of nurses were revealed "trying-out" the temporary Royal box. The audience, which for once was really glittering, saw a long programme which included Maria Callas in a scene from Bellini's *I Puritani* and Margot Fonteyn in Ashton's *Birthday Offering.* Marie Rambert, seeing Callas for the first time, was so overcome by her great artistry that she almost did one of her famous somersaults, but the dignity of the occasion and her C.B.E. decoration stopped her in time.

A martial note was struck by the entire audience marching about all evening carrying what looked like striped sugar batons — actually they were the cardboard cases containing the souvenir programmes. These were befringed and printed on white satin nylon (yes, it's even possible to wash them) and were, I thought, extremely well designed. No doubt they will have many washings before they remind our great grandchildren of a delightful and historic evening put on in a friendly, informal and yet dignified way which is not possible in any other country.

Antipodean adventure

FOR eight months the Royal Ballet II will be touring under the Southern Cross. They leave at the end of August for Australia and New Zealand. It is highly suitable that they will take several guest artists native to these parts. For the entire tour Rowena Jackson (a New Zealander who recently enjoyed a great success dancing with Margot Fonteyn's concert tour of Australia) and her husband, Philip Chatfield, will be with the company. Then Robert Helpmann, already in Australia, will mount his *Hamlet* for the company and will dance several rôles in his native land. New Zealand will get the chance of seeing its native son — Alexander Grant — who will be a guest artist for that part of the tour.

Among the works to be taken are the full *Swan Lake, Giselle* and *Coppélia.* Of the modern works it seems as though there is

to be a ballet from most of Britain's most notable choreographers — de Valois's *The Rake's Progress,* Cranko's *Pineapple Poll* (already well-known in Australia where Cranko mounted it for the Borovansky Ballet), MacMillan's *The Burrow,* Rodrigues's *Blood Wedding,* Wright's *A Blue Rose,* and works by Ashton and Howard.

We didn't want to lose you

JUST at a time when she was achieving prominence in Royal Ballet I, Catherine Boulton retires from ballet. This was due to no reason other than that she is marrying a member of the Firestone family. Her new father-in-law is reported as being one of the richest men in America. His engagement present to the happy couple was a trip to America. What the wedding present was has not been revealed at the time of writing. However, Catherine Boulton did not get away all that easily, for all her wedding preparation plans had to be put off so that she could return to the Royal Ballet to replace Anya Linden as the Lilac Fairy in *The Sleeping Beauty* on the last night of the season.

Another great loss to the Royal Ballet was musical adviser Robert Irving, who has left to take up the position of musical director of New York City Ballet. Although we have had occasion to be none too kind to some conductors, it was rarely that we had anything but praise for Irving. He was a much-loved figure by both the dancers and the audience. We shall never forget how he so bravely took over after the death of Constance Lambert. His position was not easy but he tackled it with the charm, good nature and intelligence which he has always shown in his private and professional life. After his last performance at Covent Garden the company presented him with a silver cigarette box on stage.

Cupid nearer home

ROSEMARY LINDSAY's quiet charm has won her many admirers during the years she has been a soloist with the Royal Ballet. Equally quiet but, I hope, no less charming, was her recent wedding to the company's stage manager, William Bundy. It was only by chance that I discovered that she had got married on a day when I had met her in the street looking prettier than I had ever seen her.

Inspired no doubt by the recent spate of marriages within the Royal Ballet, your Associate Editor, Clive Barnes, has decided to take a trip to the altar on July 26. His bride will be Patricia Winckley, well-known to London ballet-goers as one of two delightful twins.

We all think she is such a charming and pretty girl that there is every possibility she may even be able to tame a critic — and *that* is some task!

A Great Man

THE death of Rudolf Laban on July 1 came as a shock to his very many friends and admirers. Born in Hungary in 1879, Laban had lived in Britain for some years, teaching and writing. He was probably the most formative influence on the Central European school of modern dance, and the inventor of Labanotation. There will be a brief appraisal of his work in next month's *Dance and Dancers.*

happy birthday to...

		August
Roy Tobias	New York City Ballet	22
Alexander MacDougall	Montreal Theatre Ballet	25
Meriel Evans	Royal Ballet I	28
John O'Brien	Ballet Rambert	29
		September
Audrey Farriss	Royal Ballet II	1
Teresa Mann	Canadian National Ballet	2
Yvonne Mounsey	New York City Ballet	2
Anne Morrell	London's Festival Ballet	3
Sylvia Mason	Canadian National Ballet	5
Esteban Cerda	Dancing in Stuttgart	5
Errol Addison	Royal Ballet organisation	8
Judith Colpman	Canadian National Ballet	9
Joseph Bastien	De Cuevas International Ballet	10
Noreen Sopwith	Royal Ballet II	10
Norman Morrice	Ballet Rambert	10
Andrina Miller	American Ballet Theatre	11
Vassili Trunoff	Borovansky Ballet	14
Peter Darrell	Western Theatre Ballet	16
Catherine Carr	Canadian National Ballet	16
Liubov Tchernicheva	La Scala, Milan	17
Frederick Ashton	Royal Ballet I	17
David Poole	Edinburgh International Ballet	17
Geoffrey Davidson	London's Festival Ballet	18
Sally Bayley	Canadian National Ballet	18
Michael Somes	Royal Ballet I	22
Svetlana Beriosova	Royal Ballet I	24
Catherine Boulton	Royal Ballet I	25

FESTIVAL IN ISRAEL: While London's Festival Ballet was recently touring Israel, the whole company was invited to a party at Mrs. Israel Sieff's house. Amongst those seen around the swimming pool are Anton Dolin, Oleg Briansky, Terry Gilbert, Keith Beckett, Wendy Barry, André Prokovsky, Jeffrey Kovel, Dianne Richards, Estelle Nova and others.

Antonio
and Spanish Dancing
ELSA BRUNELLESCHI

The first full-length critical study of the great Spanish dancer. Over 60 magnificent illustrations, including a comprehensive selection showing him in his most famous dances, and a number of rare, early photographs. *Ready July 31st. 18s. net*

London's Festival Ballet
CYRIL SWINSON

A new history of the company with over 50 superb photographs. *7s. 6d. net*

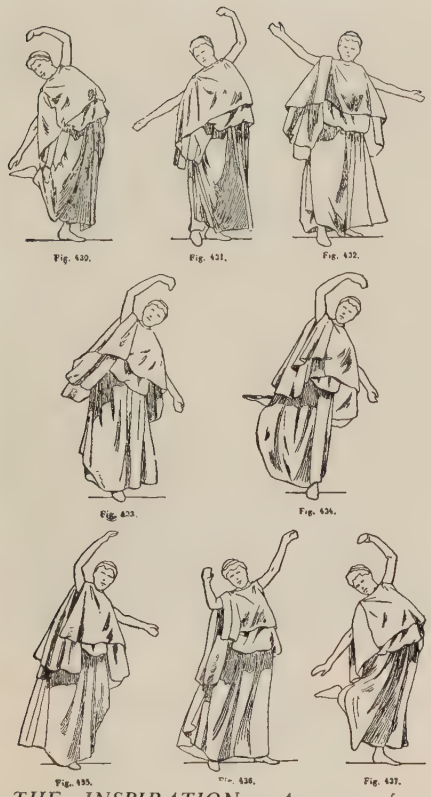
Dressing for the Ballet
JOAN LAWSON AND PETER REVITT

A practical book with patterns and instructions for cutting out and making various styles of costumes.
"A 'must' for thousands." DANCING TIMES.
16s. net

Ballet Physique
With Notes on Stresses and Injuries
CELIA SPARGER

A book for the student and teacher of dancing, dealing with the physical requirements necessary for the training of a dancer, together with chapters on injuries, their prevention and cure. *12s. 6d. net*

ADAM & CHARLES BLACK



THE INSPIRATION: A page from Maurice Emmanuel's The Antique Greek Dance *which inspired Ashton in his choreography for* Daphnis and Chloë. *Although the figures are in ancient Greek costume, it will be seen that many of the positions are similar to those for the* corps de ballet *in Ashton's creation.*

Ballet Perspectives: 7

Daphnis and Chloë (Part 2)

by CLIVE BARNES

ALTHOUGH Frederick Ashton's version of *Daphnis and Chloë* was not produced until 1951, it had been one of the choreographer's ambitions many years previously to undertake this work. He started to think seriously about the project when he first joined the Vic-Wells Ballet in 1935, and at one time toyed with the idea of mounting it as a vehicle for Alicia Markova. Yet the difficulties involved in such a large-scale venture proved insuperable for the then fledgling Royal Ballet and the idea had to be abandoned.

In the summer of 1950 Ashton visited Greece, and while there gained a quite new feeling for the atmosphere. He told me recently, "I immediately discovered a feeling for the place and its people; the old Greek religion with its mythology came alive for me and I saw it not just as a piece of history but felt, rather, the reasons behind it."

Perhaps it was partly Ashton's love of ritual — noted by many commentators, notably Beryl de Zoete — that so attracted him to the ruined temples and lichened shrines of a lost religion, and allowed him to see in them a living creed instead of archaic tombstones. But whatever the reasons he soon found that he could no longer accept *Daphnis and Chloë* in the cobwebbed setting of the ancient world, and began to conceive the ballet as a modern love story in a contemporary setting.

It had been decided to produce the work in the spring of 1951, and in fact Ashton had already started a few preliminary rehearsals for the first scene before his Greek visit. The year was significant on two counts, for not only did it mark Ashton's first quarter-century as a choreographer, but 1951 was also the year of the Festival of Britain and all new works created at that time took on an added significance.

He had already decided — indeed he would have been given no alternative by Ravel's executors — to use the Fokine/Ravel scenario for the ballet. One liberty he did allow himself, however, was to omit from the last scene the mime play concerning Pan and Syrinx, as he felt that this would neither be palatable to modern audiences nor in accord with his completely fresh conception of the story.

He also rejected the Ravel/Fokine bowdlerisation by which Daphnis repels Lykanion's advances and, sticking to the original Longus story and the then recent example of Roland Petit's *Carmen,* Ashton permitted his hero a certain licence.

Rehearsals went fairly easily, particularly for the first scene, although the *danse finale* gave him a certain amount of trouble. Incidentally, it is perhaps worth noting that Ashton is still not completely happy with this section of the music.

It has been suggested that the choreography of the first scene owes something to the Yugoslav *kolo* recently introduced to England by a visiting Yugoslav folk-dance troupe. But in fact Ashton was out of the country when this visit occurred, and these group dances were actually influenced by the performance of a small — and, I understand, not very good — amateur group of Greek dancers which Ashton had happened to see in London a year previously.

In his choreography Ashton did not make any particular quest for authenticity. Certainly he did not retrace the footsteps of Isidora and Fokine around "the same vases and sarcophagi in the same museums". Yet at the same time he made considerable use of a book by Maurice Emmanuel, *The Antique Greek Dance,* which he had picked up in Mr. Beaumont's shop as long ago as 1936.

This book, a sound piece of "vase-research" typical of the dancing Hellenists, sets out many of the lost dances of Greece and is illustrated, copiously if not beautifully, with hundreds of line-drawings. Ashton adopted and adapted many of the poses and suggestions indicated in the book, and the curious will find quite a lot of the ballet's static postures and groups within its pages.

At first Ashton had had misgivings about the treatment to be accorded Ravel's score. The composer, after all, had been pretty specific in his requirements when he said that the visionary Greece he was attempting to depict was fairly closely related to the French painters at the close of the 18th century. Ashton had thought of Poussin and groaned! His visit to Greece and re-readings of the original Longus novel had settled in his mind the determination to conceive the work in a contemporary — or, perhaps, to be more strictly accurate — a timeless setting. But whatever he could do with his choreography and production was naturally going to be largely dependent on the designer for its final effect. The young painter John Craxton made a perfect collaborator for the realisation of Ashton's ideal Greece. Although he had had no previous experience in stage design, Craxton knew Greece well, shared Ashton's feeling and sympathy for the continuity of its mythical tradition, and welcomed the opportunity of treating the ballet as a timeless, and, if you want to explain away the mythical trappings, symbolic love story.

The ballet's first performance took place at the Royal Opera House on Thursday, April 5, 1951. The cast included Margot Fonteyn as Chloë, Michael Somes as Daphnis, John Field as Dorkon, Violetta Elvin as Lykanion, Alexander Grant as Bryaxis and Alfred Rodrigues as Pan. Although Mary Clarke has recorded in her history of the company that the ballet was "received calmly by the audience", I find that I noted in my diary that night that "the audience fairly shouted out their approbation" and the only mention of the reception in the press the next morning, which came from the *Daily Herald,* described it as "delirious". However, I also discover that at the time I suggested that "much of the reception was undoubtedly for the all-star cast", and my diary describes the applause on the next night as "weak". But whatever the public reception, the next day was a Black Friday for British ballet criticism. Every notice, apart from the *Daily Mail,* was cool to the point of frigidity. Rarely can a great ballet have received such a deplorably bad press. The "Sundays and weeklies" were no better. One gentleman — who in the circumstances should have known better — appeared to base most of his wittily adverse comment on the fact that Daphnis was "a sissy". When the ballet was first produced in America however, with the same principals at the Metropolitan Opera House, New York, on September 25, 1953, it was received — according to an eye-witness in the auditorium — with "wild enthusiasm", and the notices the next day acclaimed it as a masterpiece. After this success it was better thought of in England.

It is one of Ashton's own favourite ballets, and in the view of some people very possibly his masterpiece. It is perhaps not a ballet which reveals all of its qualities at a first seeing, and in this there may be some comfort for those short-sighted scribes who denigrated its first performance. The choreographer's and designer's treatment of the score will perhaps always be a point of contention. Nevertheless it must be borne in mind first that Ravel (whatever his thoughts about French painting might have been) was endeavouring to give realisation to the Greece of his dreams. and it is no more inartistic to impose yet more dreams upon his than it was for him, in the first place, to impose *his* dreams upon Longus. Then, again, the discrepancy, if such it be, found in the Ashton version could hardly have been any greater than that which existed when the work was first produced, and Fokine and Bakst envisaged the ballet in terms of the archaic Greece of the Isles. Finally and most importantly Ravel's score is in itself undeniably "modern". Anyone who can genuinely see any relationship between this music and the elegant pastoral-

GOATS AND PIRATES: Left, Alfred Rodrigues as Pan surrounded by goats. This section from the second scene has been discarded but it will be seen how Ashton has used positions taken from Greek vases. Right, Margot Fonteyn and Alexander Grant in the abduction scene. The corps *surrounding them are in formations typical of many folk dances from the Balkan countries. Photos: Baron.*

ism of late 18th-century French painting must be blind, deaf or both.

The last word on this matter seems to have been said by Tamara Karsavina in the generous and appreciative appraisal of the work she contributed to the magazine *Ballet* in June, 1951: "We do not cavil at the divine music of Ravel simply because, instead of flutes and theorbs, he uses all the resources of modern orchestration. Equally, one must admit the right of a choreographer to choose his medium, and only judge whether he carried out his intention or failed to do so. The criterion, surely, whether a theatrical production is artistically justifiable is the measure of conviction which it brings. Given sincerity and fertile imagination, a choreographer can carry out his intention through any medium he chooses. Both these qualities were present in Ashton's version of *Daphnis and Chloë*."

Another group of people has complained that Ashton's choreography in this is too derivative and lacks the originality of inspiration. It has always struck me as rather sad that originality is regarded so much more highly in ballet than in any of the other arts. Any other artist is permitted and indeed encouraged to develop a personal style, but the choreographer doing the same thing is all too likely to find himself accused of producing "the same old mannerisms and well-worn clichés".

I am not suggesting that parts of *Daphnis and Chloë* are not reminiscent of other ballets, but this is far from constituting anything like plagiarism. For example the opening dance of the shepherds and shepherdesses has always reminded me of Tudor's *Dark Elegies*, and Chloë's entrance when she is restored to Daphnis is strangely like the entrance of the sad ballerina in the tear-stricken second movement of *Ballet Imperial*. Yet such remembrances — in any case doubtless personal — of ballets past only serve to enrich the emotional overtones of the new work.

Curiously enough the most frequent "quotation" commentators have described in Ashton's ballet, and in fact I believe the only one which they have been bold enough to put a name to rather than including it in vague general allegations, has been the likeness between parts of the second scene with Fokine's *Prince Igor*. In actual fact this impression, although general and perfectly understandable, happens to be false. The mistake arises from the great similarity between Ravel's score at this point and the well-known Borodin music, yet in all honesty Ashton's choreographic design bears no resemblance to the Fokine work whatsoever, apart from their both being based upon similar rhythms. There is also, of course, a certain inescapable kinship of mood and situation. If anyone doubts this assertion I suggest that he has a look at Ashton's dances while consciously trying to avoid the emotional associations of the music, and at the same time very carefully remembering the actual choreography of *Prince Igor*.

The reason why *Daphnis and Chloë* is, I think, more a work for the connoisseur than the casual ballet-goer is that it has the qualities of an epic. In saying this I am fully aware of the objections I raised earlier to the original scenario when talking about the Fokine version, and I must agree that Daphnis can be hardly anyone's idea of an epic hero. Yet the work is epic in its conception, if not in its story. It is not a ballet of easily recognisable highlights and fireworks, an indication of this being that there is hardly ever any applause during the whole course of its action. Another aspect that might well prevent it from attaining vast popularity is its lack of "drama" in the specifically balletic usage of the word. When a ballet is called "dramatic" it usually means that it features prominently either pathological neurasthenia or sudden death — in both instances the dancers have to heave their breasts and dilate their eyes. (There is, by the way, also a special critical use of the word "dramatic" when it is applied to a symbolic ballet, the precise significance of which escapes the critic — such works are usually termed "highly dramatic".) But unfortunately *Daphnis and Chloë* offers nothing to either the lovers of fireworks or "drama".

By the time Ashton came to mount *Daphnis and Chloë* his craftsmanship had reached its height. His trilogy of important plotless ballets (*Symphonic Variations, Valses Nobles et Sentimentales* and *Scènes de Ballet)* was behind him, he had already undertaken his first attempt at a full-length work in *Cinderella*, and just made a noteworthy experiment for New York City Ballet in *Illuminations*. He brought to the new ballet not only the qualities that had always distinguished the work of his youth, but also a quite new power and understanding that were derived from his experience.

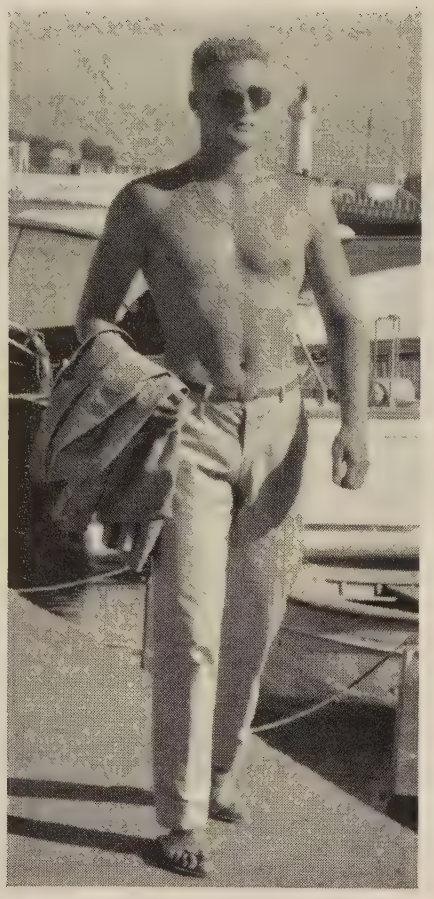
Earlier I called it a ballet without highlights, and this in the vulgar sense is true. But it is also a work with innumerable felicities. the true worth of which cannot become apparent until one is well-acquainted with the whole work. The first scene has its beautifully conceived pastoral dances, the two cleverly contrasted dances of Dorkon and Daphnis, the touching scenes between Daphnis and Chloë, and the quite genuine passion of the interlude between Daphnis and Lykanion. The much-abused Pirates' Dance of the second scene is a superbly workmanlike piece of choreography, and Chloë's dance of supplication in the same scene has a note of pathos that Ashton had previously hit only in *Nocturne*.

Yet it is perhaps for the last scene that Ashton has reserved his finest work, where the whole incident of the lovers' reunion with its ensuing *pas de deux* and Chloë's almost Oriental dance reach a plane of sustained lyricism that Ashton has yet to equal. The final dance, like that earlier for the pirates, has also come in for considerable adverse criticism. Yet here again the choreographer's craftsmanship never deserts him; the manner in which three couples dance out from the group is an example of it, as is the fine stroke of theatre Ashton achieves when just before the music's climax he clears the stage except for the two lovers.

As is not uncommon in Ashton's ballets, the choreographer has made quite a number of minor emendations. The most important of these took place on July 4, 1951, when the retinue of Nymphs and Dryads given to Pan was omitted from the second and third scenes. Subsequently other alterations were absorbed into the ballet, notably some new Attic posturings for the *corps de ballet* during the second *entr'acte* and also a number of alterations in the choreography allotted Dorkon.

Daphnis and Chloë was the first ballet to be designed by John Craxton, and it still — surprisingly enough — awaits a successor. The scenery was carried out in Craxton's rather personal manner, which although deriving much from Graham Sutherland and even the Cubists, has been developed into an idiom peculiarly his own. The scenery is altogether excellent, even if the first scene with its combination of painted décor for the sun-baked mountain backcloth and cave combines badly with the realistically constructed pergola. But the

Continued on page 34



Drip-dry Slim Cut

vince

Newburgh Street Fouberts Place Regent St London W1 GER 3730

Non-iron
Poplin Slacks, for every leisure occasion, tailored in drip-dry 100 per cent Cotton Poplin, crease and shrink resisting. The most practical leisure Slacks yet designed. No ironing or pressing required.

16″ bottoms.
Styled in the new Italian summer colours. Silver Grey, Sand, Royal Blue.
Price **72/6** *plus post and packing 2/–.*
Also available
Whipcord Jeans
Can be washed and drip-dry overnight.
Price **55/–** *plus post and packing 2/2.*

SEND NOW *for new Summer Catalogue.*
Open Weekdays 9-5.30
Thur to 7 Sat to 3

FREED'S

THEATRICAL AND CHARACTER SHOES

*LEOTARDS *TIGHTS *HOSE *FISH NETS *TAPS *TOE SPONGES *BRIEFS *TAP MATS

The Name of FREED is proclaimed

THROUGHOUT THE WORLD

NOW IN STOCK • The NEW frilly skirted LEOTARDS in Black, Red, Pink, Pale Blue, from 21/-

FABIOLA STRETCH NYLON TIGHTS Reinforced Toes 70/-

SWISS CREPE NYLON TIGHTS NOW 57/2

NYLON FISH NET HOSE 35/6

NYLON FISH NET TIGHTS 50/-

Also the
NEW ZIPLESS LEOTARDS
in Fine Ribbed Wool
(Sleeveless and with Sleeves)
Fit the Figure Perfectly
24/- to 51/3
Also
R.A.D. Tunics

WE SUPPLY EVERYTHING FOR THE DANCE AND DANCER
Write for Price List

FREDK FREED LTD
PERIOD Theatrical & BALLET SHOEMAKERS
94 ST. MARTIN'S LANE : LONDON : WC2 COVENT GARDEN 3061-2

Symphax

music tracing paper and printing service

For the reproduction of small or large quantities of music manuscript.

From an original prepared in black drawing ink on tracing paper already printed with the five line staff we can make any number of prints by means of our Unax Dyeline Process.

We shall be pleased to send further particulars on request.

HH HALL HARDING LTD.
STOURTON HOUSE,
DACRE STREET, WESTMINSTER, S.W.1
Telephone ABBEY 7890 · *Telegrams* INSPECT, SOWEST ·

Falla's Old Hat

Falla: *The Three-Cornered Hat.* Orchestre National de la Radiodiffusion Française (Eduardo Toldra), with Consuelo Rubio (mezzo). Columbia 33CX 1561. 41*s.* 8½*d.*

IS Falla's music for *The Three-Cornered Hat* all that it is cracked up to be? And, for that matter, has not Falla been greatly over-rated as a composer, notwithstanding his enormous skill in fashioning glowing orchestral music from the fantastic wealth of folk material that was his birth-right?

The anonymous writer of Columbia's sleeve-note for this new complete recording claims that "from a musical point of view this was the last of the great ballets produced by the Diaghilev Company". Without raising the matter of the later, not exactly trivial Stravinsky scores for *Apollo* and *Les Noces* and Prokofiev's for *The Prodigal Son,* I would suggest that *The Three-Cornered Hat* is a great ballet not mainly on account of its music but because it is a superb example of a three-cornered collaboration between choreographer, composer and designer.

If Falla's contribution, listened to by itself away from the visual excitements of Massine's choreography and Picasso's décor, sounds for much of the time disjointed and scrappy — and especially in the first part — this is certainly not the impression it gives in the theatre, where it is perfectly geared to the events and atmosphere of the ballet. But considered by itself, I would say that in complete form it is hardly more self-sufficient than Massine's choreography would seem if performed without it.

It is beside the point, incidentally, that the music was not specially composed for the ballet, but was adapted from a score written to accompany a mime play, with only certain sections freshly composed later — the Miller's Dance, for instance, which was added at Diaghilev's insistence just before the final rehearsals, and the Introduction which was considered necessary to give the audience time to appreciate Picasso's front-cloth.

The essential thing is that the new version was the result of a close artistic partnership with Massine, while the story of the mime play was in any case the same as that of the ballet.

For want of some electric vivacity and whiplash attack on the part of the Spanish conductor Eduardo Toldra, this performance from time to time allows interest to flag more than need be. For all its basis in folk music, the score offers a theatricalised, *ballet russe* idea of Spain, and needs, especially on a record, to be presented with an exaggerated emphasis of its colourful and dramatic effects. Though Toldra may have seemed an intelligent choice, a more theatrical — and therefore more "authentic" — performance would probably have resulted if Columbia had called in an experienced ballet conductor such as Kurtz.

However, the playing is beautifully disciplined and the recording extremely vivid, offering in general a more seductive account of the score than Ansermet's Decca version.

Conducted by the Composer

Walton: *Façade*—Suites 1 and 2. *Johannesburg Festival Overture.* Philharmonia Orchestra (Sir William Walton). Columbia 33C 1054. 10 in. 30*s.* 11½*d.*

THE two orchestral suites Walton elaborated from the original spoken version of *Façade* are here reshuffled into the following order: *Fanfare; Scotch Rhapsody; Valse; Tango-Pasadoble; Swiss Yodelling Song; Country Dance; Polka; Noche Española; Popular Song; Old Sir Faulk* and *Tarantella Sevillana.* This gives us all the music that has at one time or another been included in Ashton's ballet — the seven numbers of the original Camargo Society production of 1931, plus *the Country Dance* added in 1935, and the *Noche Española* (or *Nocturne Peruvienne)* and *Foxtrot (Old Sir Faulk)* incorporated in the wartime revival of 1940.

The performance, conducted by the composer, restores to the music all its pristine youthful zest and wit, besides which the bustle and high-jinks of the *Johannesburg Festival Overture,* played as a fill-up, sound contrived and unconvincing. However, if very much an "occasional" piece, it is still recognisable as the work of the sprightlier young man who wrote *Façade.*

PICASSO DESIGNS for the costumes of the Corregidor and a jota dancer in The Three-Cornered Hat *are reproduced on the sleeve for Columbia's new recording of Falla's complete score, reviewed on this page.*

NEW RECORDS
Reviewed by DAVID HUNT

Prokofiev from America

Prokofiev: *Romeo and Juliet* — excerpts. Boston Symphony Orchestra (Charles Munch). RCA RE 25001. 12 in. 41*s.* 9*d.*

THOUGH it brings us sections of Prokofiev's great ballet we have not previously had on records, it is hard to feel enthusiastic about this American production with its sleek album of notes and rather insipid neo-classical drawings.

Without having seen it, Robert Lawrence takes the work as his cue to write disparagingly of Soviet ballet in general, refers to Ashton's 1955 production for the Royal Danish Ballet, but makes no mention of the Bolshoi's presentation at Covent Garden of Lavrovsky's production. It would have been wiser for RCA to have commissioned a more up-to-date and better informed article for the record's release in this country.

Like Mr. Lawrence, Charles Munch appears to have scant appreciation for the scope and stature of this rich product of Prokofiev's maturity. So dry and unromantic an approach may do perfectly well for *Le Chout* or *Le Pas d'Acier,* but is quite out of keeping with the warmly human emotions of this music where astringency must be tempered with a heart-felt yearning sweetness, and dramatic climaxes invested with their full burden of emotional intensity.

It is obvious from the performance of *The Death of Mercutio* movement that Munch knows nothing of the tremendous grief of Ilyushenko's Lady Capulet, while his *allegro* for the Cushion Dance is insufficiently *pesante* to conjure up the magnificent formality of the Capulets' Ball as staged by the Bolshoi.

Of the twenty movements included in Prokofiev's three concert suites, twelve have been chosen and regrouped to approximate, as far as possible, to the order in which the music they contain occurs in the ballet. The recording quality is clear, if somewhat harsh.

Arnold and Britten

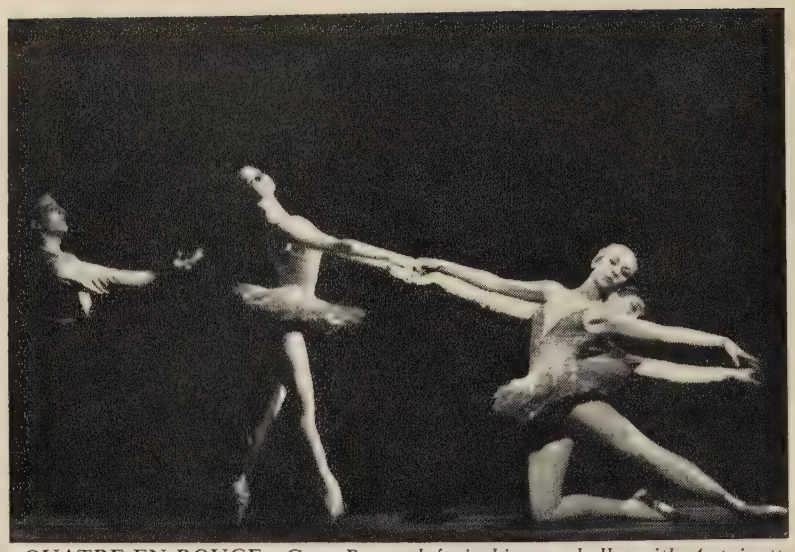
Arnold: English Dances. Four Scottish Dances. Britten — Rossini: *Matinées Musicales. Soirées Musicales.* Philharmonia Orchestra (Robert Irving). HMV CLP 1172. 12 in. 36*s.* 10*d.*

IF, as stated on the sleeve, Malcolm Arnold's English Dances were here played as in MacMillan's *Solitaire,* the performance would have included the Polka and Sarabande movements Arnold specially composed for the ballet, and the *Grazioso* dance (No. 7) would have been heard at the beginning and end.

As it is, we are given the two sets as performed in the usual concert arrangement, and played so captivatingly under Irving that it is hardly likely that a better recording will ever come along. The recent Scottish Dances, like the English Dances, are entirely original despite their strong folky flavour, and make a rollicking fill-up to this side.

The performances of the Britten-Rossini *Matinées* and *Soirées Musicales* on the reverse are by far the finest we have had. Irving was here in splendid form, the tautness and sparkle of the playing showing not the slightest trace of the suggestion of workaday routine that sometimes creeps into his performances. The wide-range recording is in the demonstration class.

CONCERTO : *Robert de Warren, front left, in his own ballet to Liszt music. Margaret Lyons is seen aloft.*
Photo : Roy Round.



QUATRE EN ROUGE : *Gary Burne, left, in his own ballet with Antoinette Sibley, Debra Wayne and Graham Usher. The music was from Shostakovitch's* Age of Gold.
Photo : Tony Armstrong Jones.

Second Sabbath Ritual

The Royal Ballet and Ballet Rambert combine in Sunday Ballet Club's second programme reviewed by CLIVE BARNES.

WHEN *The Times,* writing of the Sunday Ballet Club's second programme given at Wyndham's Theatre on June 8, called the club "more ambitious" than the former Ballet Workshop, I was set wondering both about choreographic workshops and ambitions. Clearly *The Times* was referring to the fact that whereas the Sunday Ballet Club's activities were centred on a proper West End theatre, Ballet Workshop conducted its Sabbath rituals in that tiny, if historic, nutshell called the Mercury. In almost every respect, however, the David was better equipped than the Goliath. It had its own theatre, it had ample facilities for rehearsal, it was able to realise ballet as a complete theatrical art and utilised décor, and not infrequently worked with specially commissioned scores. I am not sure whether it had more money than the present group, but it certainly had more facilities and, for that matter, more experience in its administration to put that money to its best use.

Yet one blessing baskingly enjoyed by the Sunday Ballet Club and denied to its forerunner is the uninhibited collaboration of the Royal Ballet. It was the absence of support from this quarter that stymied many of Ballet Workshop's activities, and eventually, as it may be thought, helped in some measure to bring about its collapse. For many years the Royal Ballet has been able to say — adapting the ticket agency's slogan — "If you want the best dancers, we've got them!" and it is undeniable that any venture not enjoying its support is going to suffer from a scarcity of dancers and. for the one must follow the other, of would-be choreographers.

The Sunday Ballet Club's first programme, given at the same theatre last March, included only two "genuinely" apprentice ballets padded out by a cabaret episode, in the circumstances unfortunate, and the première of a large-scale work later to be incorporated in the repertoire of an existing ballet company. This padding aroused a good deal of critical hostility (although it was amusing to note that the critic most incensed was one who was — of all things — a *director* of the very company receiving this apparently unwelcome hospitality) and it was doubtless partly due to this that the club for its second programme decided to go it alone and produce a programme of five new works, all of them falling within the apprentice category.

Four out of five of the ballets originated from within the Royal Ballet organisation, and the programme consequently took on an aspect similar to the programmes once given by the Sadler's Wells Choreographic Group, and like them it was an occasion more notable for the excellence of its dancing than for any originality in its choreography. It was curious that although the Choreographic Group "discovered" Kenneth MacMillan and Peter Wright, the average level of their productions was far from high, and the present programme was similarly undistinguished by anything much more than an amiable competence.

Choreography is as different from dancing as composing is from playing the violin, and it is necessary for even the most naturally gifted of apprentices to receive some kind of guidance, or even tuition. The one aspect of the Sunday Ballet Club's first programme that was almost universally condemned was the obvious lack of artistic direction. While the second programme seemed slicker, perhaps more professional, than the first, there were still no signs that the club was being directed in any way other than purely administratively. It still seems to be an organisation with no head and no heart, an anonymous machine for the production of ballets. If only someone would come forward to give this machine an objective, it would soon fulfil a rather more useful purpose. No one is suggesting that Diaghilevs grow on trees or Ramberts on bushes, but surely it would be possible to find someone — Peggy van Praagh and David Ellis are only two names whose past experience would seem to recommend them at least as possibilities.

CONCERTO

Choreography and Costumes, Robert de Warren. Music, Franz Liszt.
MARGARET LYONS
ROBERT DE WARREN
and *Corps de Ballet*

THIS was a very ambitious work indeed. Scored for two soloists and a *corps de ballet* of six girls and three boys, it was a plotless ballet set to Liszt's First Piano Concerto. Most people can choreograph a plotless ballet. It is as easy as jumping from an aeroplane — but to land on your feet you need either the luck of genius or the parachute of experience. Robert de Warren had neither.

The major difficulty of this type of ballet is that it has to carry all its emotional significance in its choreographic design. It becomes an essay in style that can only justify itself if it can add something to the music. Furthermore, while it would be an over-simplification to say that it has to interpret or offer a visual commentary on the music, the choreography clearly has to fuse with the score and not run contrary to its mood or structure.

Mood in non-narrative choreography — where the choreographer is given no help from a story-line or the permissible insertion of naturalistic gesture — is an extremely elusive quality to capture. Anyone thinking of Balanchine's *Serenade* and *Concerto Barocco,* or Ashton's *Symphonic Variations* and *Scènes de Ballet,* will immediately see how dance style has to be tailored to musical idiom. In *Concerto* De Warren took Liszt's romanticism and matched it with a quite formal choreographic manner that would have been better suited to Bach or Vivaldi.

With regard to the piece's structure he fared slightly better, but here again he paid too little attention to the fact that he was using a concerto, and this concerto form rarely emerged from his patterns. The choreography itself seemed rather dull and repetitious — Ashton-and-water. It never achieved a valid identity of its own.

The costumes, white for the principals, pastel shades for the others, aimed at a Fedorovitch chaste simplicity, but needed a clearer design and a better cut. The girls' costumes were particularly unlucky from the rear, and set me thinking, a little irrelevantly, of Brigette Bardot and a certain unfortunate lady in Voltaire's *Candide.* The work, considering its complexity, seemed moderately well danced, and in the ballerina rôle Margaret Lyons showed a decently schooled technique.

Perhaps I have been unduly harsh on this work, which after all was only an apprentice effort. De Warren, who is a South American

studying at the Royal Ballet School, has had little chance for experience. But however bright his promise might be, it would in any case almost certainly have been obscured by his foolhardy ambition.

QUATRE EN ROUGE

Choreography, Gary Burne. Music, Shostakovich. Costumes, Murray Arbeid.
ANTOINETTE SIBLEY DEBRA WAYNE
GRAHAM USHER GARY BURNE

ALTHOUGH this, like *Concerto,* was a plotless work, its aspirations were far more modest. A simple suite for four dancers, it proved to be a five-finger exercise in the art of choreography that would probably have been more appropriate to the dance studio than the theatre.

Burne ran up against many of the difficulties that are bound to assail the choreographer of a plotless work, and was unable to impose any coherent dance style upon the ballet. There was little evidence of choreographic design or structure, and Burne showed his inexperience in the *finale* where the number of bustling exits and entrances almost took on the look of a parody.

Ironically enough a more consciously tongue-in-cheek approach to the music might have provided the ballet with the flavour it lacked. Shostakovich's *Age of Gold* suite, at times clearly calls out for light satire, and Burne treated the score altogether too seriously.

Murray Arbeid's costumes were well-cut and distinctive, even if their pastel pink was unfortunately at some variance with the *rouge* in the title.

Yet the really welcome thing about *Quatre en Rouge* was the performanc of its four dancers. Antoinette Sibley — a name whispered with almost reverence ever since she was a star-pupil of the Royal Ballet School — emerged triumphantly from her first principal solo rôle. Now slowly climbing the Covent Garden hierarchy, Sibley has for so long been a "grape-vine ballerina" that one approaches her work with a measure of sceptical reserve — but her dancing overwhelms all scruples. Well-formed, well-placed, she showed musicality, a lovely line with a strong back, a good torso and elegant arms. She had a confident manner — serene rather than aggressive — and a genuine smile. Here is a real white hope who should not be miraculously transformed into a red herring overnight.

The other three dancers also gave accomplished performances, and Burne must at least be congratulated for measuring so neatly the capabilities of both his cast and himself.

VOICE IN THE WILDERNESS

Choreography, Norman Dixon. Music, Ernest Bloch.
ANN HORN NORMAN DIXON
and *Corps de Ballet*

THE name of the ballet, while not altogether inappropriate, is not particularly relevant as it is taken from the title of Bloch's symphonic poem for solo 'cello and orchestra to which the ballet is set. In form it is a symbolist ballet in the same *genre* as Cranko's *Reflection* or *The Angels.*

Although it showed many faults it was the most interesting ballet on the programme. Its interest derived, however, at least as much from its conception and literary idea as from its choreography. Yet it was a work that existed as a valid dance piece, revealed a good grasp of the nature of the ballet medium, and was clearly the product of a thoughtful mind eventually capable of far better work.

The theme has been kept intentionally vague. Like *Harlequin in April* — by far the most successful British example of this type of ballet — *Voice in the Wilderness* lends itself to many different interpretations.

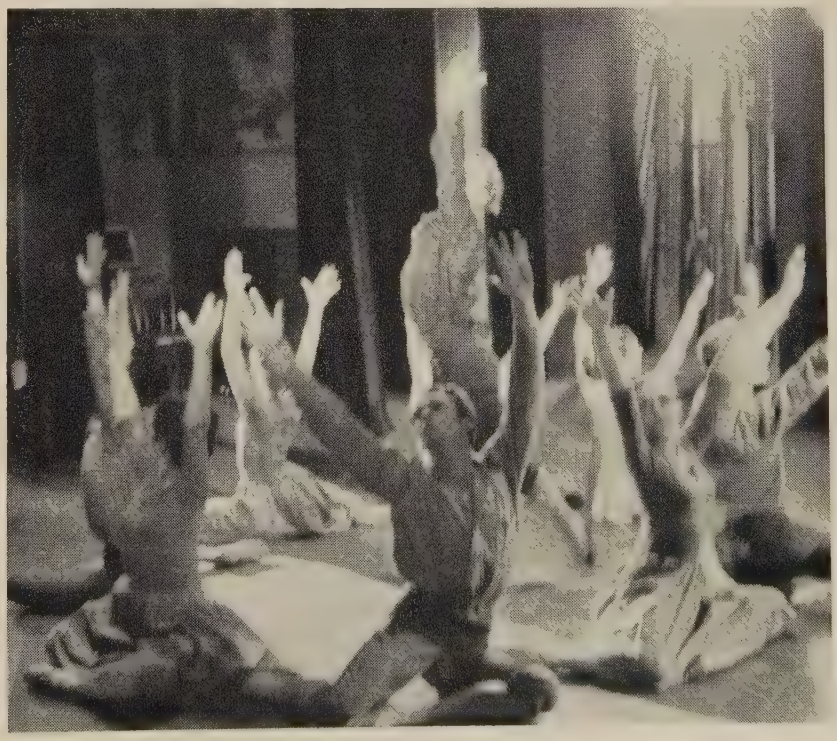
It is danced by two principals, a subsidiary couple and a *corps de ballet.* The man shows little interest in the life around him, but has a strong love-hate attraction for the woman. She dallies frigidly with the "lovers in experience" but they do not touch her emotionally. The man feels a fugitive attraction for a young girl, who together with her boy-friend seem to represent "lovers in innocence". The woman copies the girl, and with a mixture of reluctance and love gives herself to the man. He, either by accident or design, strangles her by her hair. The killing is condemned by the *corps de ballet,* now apparently representing "society". But in a symbolic apotheosis the spirit of the girl understands and forgives, and slayer and victim go off together.

The equivocal action can be seen as a realisation of the truism of "always killing the thing one loves" and the narrative can be accepted on a purely symbolic plane. The man can be taken as a victim of circumstances, or as a psychopathic murderer, rather like the Transgressor in Tudor's *Undertow.* While such shades of meaning are permissible, and even in certain cases desirable, in ballet, Dixon has not quite succeeded in making any of his layers completely defined. At one point the Woman could well be an ideal rather than a reality, and throughout the margin between actuality and symbolism is not clearly drawn. The apparently concrete narrative and the allegory are too intermingled to be interdependent.

I personally feel that Dixon lost something by not giving his ballet a definite locale and characters. In *Pillar of Fire* or *Night Shadow* the events and people are real enough, even though they all have symbolic significance beyond their individual circumstances. It was not necessary to designate Hagar in *Pillar of Fire* as Everywoman for her to have a validity as an archetypal figure. I think that choreographers generally do best when they concentrate on the particular and leave the implications of the general to the imagina-

JETE *FROM SIBLEY : A beautiful* jeté *by Antoinette Sibley during Gary Burne's* Quatre en Rouge.
Photo : Tony Armstrong Jones.

VOICE IN THE WILDERNESS : *Norman Dixon in the middle of a group of dancers during his own ballet danced to Ernest Bloch music. This work danced by members of Ballet Rambert was the only one in the programme not to use Royal Ballet dancers.*
Photo : Tony Armstrong Jones.



FINDERS — KEEPERS *(left)*: *Petrus Bosman, David Drew, Clive Molloy and Brenda Bolton in Jacqueline Watcham's ballet.*
BLACK AND WHITE *(right)*: *Graham Usher and Doreen Wells in Meriel Evans' ballet* *Photos: Roy Round.*

tion of the audience. I would not care to be categorical on this point but I feel that the nameless personification type of allegory (once beloved of Massine and flirted with by Cranko) will always be obscure to the audience and will run the risk of being pretentious.

Although Dixon's choreographic style is in this eclectic, the principal influences are clearly Tudor and Gore. *Dark Elegies* and *Winter Night* were constantly brought to mind, but this was no great disadvantage. Structurally the ballet was not well built — it seemed too long, the first exposition of the theme was not made clear, and the climax was badly contrived.

The choreography was truer to the mood of the music than to its content. The "orchestration" of the dancing — its relationship one piece to another — seemed very uncertain, and the dancing given the *corps de ballet* was rather naïve.

Yet with all its faults — many of which were flaws of craftsmanship — *Voice in the Wilderness* showed a promise worth not only encouraging but directing. It was not a good ballet by any yardstick but in its clumsy way it had many of the qualities a good ballet must possess.

Adequately lit, inadequately dressed (square off-the-peg-looking dresses for the girls, anonymous trousers and shirts for the boys) the ballet received a fine performance from Ann Horn and the choreographer himself. Ann Horn, with a secretive, animal vitality, prowling across the stage like a vixen, being swept up into love, and finally forgiveness, had a subtle intensity and enigmatic womanliness. Dixon's own performance, more forthright, more tortured, was in its breadth and strength hardly less compelling.

FINDERS—KEEPERS

Choreography, Jacqueline Watcham. Music, Vincent d'Indy. Costumes, Desmond Digby.
BRENDA BOLTON DAVID DREW
CLIVE MOLLOY PETRUS BOSMAN

THIS was a trifle — a character *pas de quatre* set to the last movement of Vincent d'Indy's "Symphony on a French Mountain Song". Taking her cue from the title of the music, Jacqueline Watcham constructed a *pièce paysan* of rustic simplicity. A peasant boy — presumably the same mountaineer from whom d'Indy stole his theme — sees a girl, woos her and wins her, despite the rivalry of his two friends. To the right music this might have provided the kind of slender theme used by Cranko in *Tritsch-Tratsch* or Alan Carter in *The Catch,* but unfortunately despite its title d'Indy's music is a little too sophisticated to support rural revels.

The choreography was not at all distinguished but in no way offended; that for the three boys, particularly their leader, had an uninhibited and welcome liveliness. The boys were dressed in unspecified peasant garb, the effect of which was undermined by their wearing ballet shoes. The girl who was found and kept had been given a monstrous confection with yellow panniers. This ghastly costume told heavily against the whole work.

By far the most interesting aspect of the ballet was the dancing of David Drew as the leading mountaineer. His dancing had a superbly controlled *élan,* an athletic zip and unaffected masculinity that marks him out as one of the best dancers of his generation. As he has just been called up into the Forces and will be away from ballet for a couple of years, this exacting rôle provided him with a fine send-off.

BLACK AND WHITE

Choreography, Meriel Evans. Music, Lennox Berkeley.
DOREEN WELLS GRAHAM USHER
and *Corps de Ballet*

WHAT a pity this ballet could not have been produced as an advertising stunt! Then we might all have been given whisky or cigarettes — or both. However, it was nevertheless the most professional work on the programme and one must be grateful for small mercies.

Meriel Evans has had rather more experience than any of the other contributing choreographers. This present ballet was not entirely new but rather an extended and expanded version of a *pas de deux* she first produced for a similar occasion on June 14 last year. The dancers then as now were Doreen Wells and Graham Usher.

I did not see the work in its original version, but everyone I have spoken to seems in complete agreement that the enlarged production is to the work's disadvantage, some going as far as saying that it has lost all of its original charm. However, speaking as I find, I thought it had quite a few merits, chief among which was the beginning of a personal style which could be seen glimmering fitfully through the choreography. The *pas de deux* had quite a lot of wit and invention matching the dry humour of Lennox Berkeley's music. Although this was without question the work's high-spot, a *pas de quatre* for the girls' *corps de ballet* also had a certain quality.

Strangely enough the total impression left was rather dreary, and this I think was partly due to the repetitious nature of some of the choreography, and partly to the fact that there had been so many plotless, emotionless, abstract and pseudo-abstract ballets on the programme that I think I personally would have cheered even *Miracle in the Gorbals* if only for the sake of a change. Another factor going against *Black and White* was its very poor staging. The ballet cried out for a chic décor of the type Fedorovitch once provided for Ashton's essay in black and white, *Les Masques* — the practice costumes and gloomy drapes were most depressing and not much helped by a lighting plot which saw the ballet in terms of separate yellow and blue units. The effect of yellow light on a white dress can only suggest that someone's mother doesn't know what someone's mother ought to know.

The ballet was beautifully danced, particularly by Doreen Wells and Graham Usher, both of whom were seen to exceptional advantage.

THE ROYAL BALLET (I)
at Covent Garden
Newcomers to Coppélia

IN the absence of any creations since the Royal Ballet returned from its last American tour, the accent this season has been on performance and the development of young dancers. In a way it has been a trying period because, for the regular audience, it has been supremely uninteresting — for the seeded dancers it must have been uninspiring. On the other hand it has been a useful period because in the life of every organisation there must be a time for pause — for sorting-out and consolidating. It has therefore been a time for youth, and two young promising dancers were given a chance to show what they could do with *Coppélia* on June 5. With Merle Park as Swanilda and Gary Burne as her rustic swain Frantz, the old ballet took on fresh vigour.

From the moment that Swanilda opens the door of her cottage and comes down the steps, Park seemed to have got the full measure of the rôle. She is a precise and neat technician, but, more important, she really lives the rôle and reacts delightfully to every situation, just bubbling over with natural high-spirits. I noticed all through the first act little bits of by-play which added to the completeness of her interpretation. In the second act she was even better and, what was more, she danced her *Ecossaise* and *Español* with a style and vivacity worthy of a Danilova or a Nemchinova — and that is saying something. She had added a number of little personal touches which took the whole thing out of the carbon file which so often makes the performances of young Royal Ballet dancers less interesting than they should be. By the third act she had got tired, and although there was nothing discreditable about her dancing in the *pas de deux* and variations it never quite had the sparkle that the early parts of the ballet led us to hope for. In time she will learn to reserve her strength in the early acts so that she still has enough power to explode in a technical bomb at the end. This was a perfectly natural fault and for the first two acts anyway we have just cause for gratitude that again we have a dancer with true soubrette quality. A slight warning wind blows — I once remember Nadia Nerina showing just the same qualities in *Coppélia* and *Mam'zelle Angot*, but she got mushed-up in a plethora of Swan Queens, Auroras, nymphs of Diana, and village maidens who turned into Wilis, all of which resulted in the disappearance of natural gaiety and vivacity. Soubrettes are most essential to the gaiety of nations and I should not like to see Park losing this precious quality.

Gary Burne got in a bit of a muddle with Frantz's mime — he was so busy fitting it all to the music that in the first act it became a meaningless jumble. Someone more experienced in this noble art would have simplified and broadened the gestures so that they were more telling and at least made sense, even if they were not quite according to the script. However, in the second act he evolved an original approach to the drinking scene with Dr. Coppélius. First gulp — gosh, this is a filthy drink, I'll tip it over my shoulder while the old fool is not looking. Second gulp — it's even more disgusting but — well, hell! I suppose I'd better humour the old chap. It is in little moments like this that one sees that the dancer has given the rôle a considerable amount of thought. Possibly in time, Burne will be able to apply this same approach to his interpretation of the first-act Frantz. In the last act he danced his solo with bounding exuberance. His partnering in the *pas de deux* just passed muster, but I question the advisability of putting two inexperienced artists on in a ballet for the first time together. Had Burne parnered Nerina he would have had the benefit of her experience to carry him through; had Blair partnered Park the same thing might have resulted. Too much depends on these first performances for them to be subjected to a couple of babes-in-the-wood even if, in the end, one of the babes really did get through the wood with full honours.

P. W.

Linden's Odette-Odile

WHEN Anya Linden and Brian Ashbridge danced the leading parts in *Swan Lake* for the first time at the *matinée* on June 7, they were expecting to appear also at the first performance of this ballet by Royal Ballet II some three weeks later. Linden's subsequent foot injury upset this plan, and they can therefore be judged only on their début. As a trial run it was promising; as a finished performance it was sadly lacking.

Already their second act is competently danced, but so far without any sort of meaning. It needs more than going conscientiously through the right gestures to express the love of Odette and Siegfried, which is seen more in the way they dance together than in their brief passages of mime.

In act 3 the performance was technically less smooth but far more spirited. Linden came off point in both the *adagio* and the coda of the *pas de deux*, but her variation was well danced. Most encouraging of all, she showed more regard for the music and more dramatic sense than have been evident in her work recently. Ashbridge made less than I expected of his *grands jetés* and, trying too hard in *tours en l'air*, landed badly. His *entrechats huit*, on the other hand, were exceptionally clear, high and bright. He partnered well and acted with bold, broad gestures, but he really should try to look a little more cheerful at times.

Ashbridge was replaced in his usual double rôle by Derek Rencher, who left little impression as the master of ceremonies in act 3 but made an attractive young friend to the prince in acts 1 and 2. He and Ashbridge played well together in trying to show, by small touches, a convincing relationship between Siegfried and Benno. If Ashbridge and Linden can similarly develop the relationship between the leading characters, this will become a more satisfying partnership.

John Percival.

Birthday for the gala

FREDERICK ASHTON's *Birthday Offering* was originally created for a gala occasion, the Royal Ballet's quarter century, so it was undoubtedly the right thing for the gala commemorating Covent Garden's hundred years on June 10. It was, I felt, a pity that the whole company who have done so much to restore greatness to the opera house in Bow Street could not have graced this occasion, but presumably the complications of dressing rooms made it impossible. As it was we saw Ashton's ballet with only four out of the seven original ballerinas, though the boys — Somes, Shaw, Grant, Chatfield, Blair, Ashbridge and Doyle — remained the same. It is a charming

ODETTE AND SIEGFRIED: Anne Heaton, as Odette, with Donald MacLeary, as Prince Siegfried, in the second act of Le Lac des Cygnes. *Although these two dancers did not dance in the full-length version of the ballet when Royal Ballet (II) had its short June season at Covent Garden, they did dance in the second act only and they will dance the complete ballet during the company's forthcoming Australian tour.*

Photo: Roy Round

showpiece for displaying ballerinas, though on this occasion none of the ballerinas, apart from Nadia Nerina, showed up at anything like their best. Afterwards it was revealed that both Fonteyn and Beriosova were suffering from leg injuries contracted in Brussels, so one must only applaud the fact that they carried on at all. None of the newcomers — Lane, Linden and Page — seems entirely at home in their variations, but as these were originally created around the special qualities of Fifield, Elvin and Grey, this is not so surprising. To end the programme, Nadia Nerina and David Blair together with the Covent Garden Opera Ballet appeared in the Triumphal scene from *Aida*. I presume that Margareta Wallman is responsible for this choreography as it bears a strong resemblance to her choreography for the current Covent Garden production, in spite of the fact that Frederick Ashton had been announced in the press as creating a *pas de deux*. Anyway, it is pretty undistinguished, and the sort of Middle-Eastern salad that I particularly dislike, though there is one moment when Nerina is held aloft holding a huge chiffon scarf, which billows out like the wings of an exotic butterfly, that makes very effective ballet. No, ballet was not at its best that evening, though as a whole it was a stimulating and exciting programme, and well worth everything to her Callas singing "Qui la voce . . ." from Bellini's *I Puritani*.

P. W.

THE ROYAL BALLET (II) at Covent Garden

IF the company's first season at the Royal Opera House last Christmas was an ordeal, then the recent season must have been even more so. Coming immediately after the long season of big brother, it was inevitable that the young dancers should be compared on an almost equal footing. The opening programme on June 25 was varied and well-balanced if rather over-long.

Andrée Howard's *Veneziana,* far from a smash hit when the big company first gave it, has turned into that invaluable programme maker — a good opening or closing ballet. Coming in the same week as the Callas performances of *La Traviata,* for which Sophie Fedorovitch also designed the settings, it came as something of a shock to see how similar the opening *Traviata* set is to what she did for the Howard ballet. I almost began to wonder why nobody was singing, and that, I think, is what is partly wrong with the ballet — the enchanting essentially Italian Donizetti music really needs voices.

Unfortunately not even the elegant costumes could disguise the fact that some of the *corps'* work was very ragged. Frequently arms and legs were waving around in the wrong directions, which gave some groups a startling look of windmills. Rather surprising this, because last season the *corps* had shown such remarkable discipline. Another disappointment was that Margaret Lee had made no progress in the La Favorita rôle. She is a strong technician but unpliant so a lot of the voluptuous backbends, which give the rôle its character, became pointless. There should be an air of mystery about this rôle which was originally so beautifully suggested by Violetta Elvin — Lee is no courtesan, but a Royal Ballet dancer going through her paces. She had shown such initial promise that our hopes had been raised perhaps higher than we had a right to expect.

A dancer who can be relied upon to give a dynamic performance is Johaar Mosaval, and his Punchinello gave the work the only real punch it managed to put over. Admittedly this variation is the most sure showstopper in the whole ballet, but not even Ray Powell, who created it, ever managed to get such nimble vitality into it or to bring such a veritable whiff of breeze blowing down a Venetian canal. As a pair of Harlequins, Donald Britton and Michael Boulton bounced and bounded with all the energy they could muster, but the rest made up a rather damp motley group, probably brought on by opening-ballet blues.

From the colour of Venetian carnival to Chopin moonlight and sylph-stuffed glades. Fokine's *Les Sylphides* is a deceptively simple ballet upon which the moon only shines full bright when the sylphs are dancers of maturity. To dance this work efficiently is not the same as making it the quintessence of Romantic evocation. Without this understanding the ballet becomes a series of classroom exercises in white dance frocks. What we saw was certainly above classroom standard but it never reached its goal — not by a long chalk. The *corps de ballet* danced nicely except for a tendency to gibber in their *bourées*. Susan Alexander and Margaret Lee danced the *Valse* and the first *Mazurka* efficiently, but Joan Blakeney did not seem to have even the first idea of what to dance *Prélude* implied and Fokine's lovely wistful sigh became a very present hiccup. The one person in the whole work who seemed to realise what the ballet meant was Donald MacLeary. He looked poetic and his *Mazurka* variation was danced with the sort of masculine grace which stems more from the Russian school than from its British counterpart. For some reason he spoilt the elegant simplicity of the movement when the hand brushes the working leg, by putting in an extra step. He also tends to turn too quickly and so destroys the slow-motion dreamlike state of this solo at its best. Otherwise in this and in his partnering of Susan Alexander in the *pas de deux* he gave a performance which was a credit to either Royal Ballet company. Alexander was mainly earthbound, and any take-off she managed to achieve was due to her partner. The essence of this *pas de deux* is that the sylph should give the impression of being arrested in flight.

It was with the next ballet that the younger company scored its first wholehearted success with the audience. *The Burrow* shows MacMillan at his most mature and is an obvious landmark in his creative work. He has given his dancers splendid rôles and each and every one rises to the occasion magnificently. As the Woman close to breaking-point, Anne Heaton gives one of the most powerfully dramatic performances in any ballet in either of the Royal Ballets' repertoires. But then all the principal rôles have matured and settled-in since the work was first given early this year. Britton, Lynn Seymour, MacLeary and Noreen Sopwith have all started to live their rôles as though they were another life and not just a performance upon the stage. Only Edward Miller, as the Outcast, was a little less pungent in the early parts of the ballet, though his hysterical laughing at the end is still horrifying in its realism. But if credit is due to the company, it is also due to the audience for their wholehearted appreciation of this not obviously popular work and to the direction for not pandering always to obvious box-office success.

The Burrow is lucky in that it still has its original cast, Cranko's *Pineapple Poll* which ended the programme, suffers from the fact that it hasn't. Patricia Cox, it is true, brings fickle charm to the title rôle though she has not yet learnt to project on the large stage and I think back with nostalgia at her early performances up in Islington. The same can be said of Johaar Mosaval's Jasper, the Pot Boy, which was beautifully danced though lacking any pathos. The part of Captain Belaye needs dominating elegance and so far his creator, David Blair, is the only person to be able to give it him. Michael Boulton's stature is against him and it is never possible to believe that the wives would really get in such a tizzy about him. Although his dancing is competent, he misses out many of the little touches that made Blair's Belaye into such a sure-fire nautical heart-throb. The work has become the *Beau Danube* of British ballet and the audience's affection is such that it appears to matter little that the crew of H.M.S. Hot Cross Bun are now a pretty undisciplined bunch and I can only imagine that Her Majesty's noble vessel has really become a tramp steamer.

Many of these lapses were understandable as the company have just completed a very exhausting year of dancing without respite. That they could appear at Covent Garden four days after the stage had been vacated by the senior company and still make it possible for us not to notice the draught too much says a good deal for their stamina.

P. W.

The remainder of this season will be reviewed next month.

BATH FESTIVAL

BATH has almost everything to recommend it as a festival centre. Surrounded by its gentle Somerset countryside, the gracious Georgian city of Beau Nash, John Wood and Jane Austen, with its fine streets and elegant crescents has an atmosphere of cultivated pleasure that even Edinburgh might envy. Yet the only major omission among its virtues and amenities is a grave one — it lacks an adequate number of suitable concert halls and theatres for its Festival attractions.

This year's Festival, which opened on May 29 and ran till June 7, was under the direction of Ian Hunter, a former presiding genius over the more crowded pleasures of Edinburgh's cultural saturnalia. Yet whereas Edinburgh always manages to present some item unique to its own bean-feast, there was precious little to be seen in Bath that could not be seen in the more comfortable, if less salubrious, pleasure-pits of London. The notable exceptions to this were the highly-enterprising Jazz Festival, and the group of soloists from the Royal Danish Ballet which appeared for a week, very comfortably housed at the Theatre Royal, and could be seen nowhere else in England apart from a fleeting glimpse caught on the promiscuous screens of television.

The Theatre Royal in Bath is neither as historic nor as charming architecturally as that possessed by the neighbouring Bristol. Yet it is a pleasant enough theatre and the stage, although comparatively tiny, made a suitable setting for the seven dancers. The group was composed entirely of *solodancers* — Denmark's equivalent of the Paris Opéra's *étoile* — and consisted of Ruth Andersen, Kirsen Ralov, Inge Sand, Werner Andersen, Fredbjorn Bjornsson and Henning Kronstam. They were joined for the last performance Saturday evening by a late arrival, Kirsten Simone, who had been delayed in Copenhagen by injury.

It is always a pleasure to welcome the Danes, and it was an eloquent tribute to their popularity here that a large party of ballet-goers travelled from London on the final Saturday specially to see them. Their two programmes were both composed of snippets which could be classified under the three headings of special creations, bits

from the international repertory, and pieces from their own native Danish repertoire.

The only "creation" was a *pas de trois* choreographed by Bjornsson, called *The Fan and the Rose*. The title came from the fact that one girl carried a fan while the other wore a rose. The choreography, moderately apt yet not startingly original, was in the Danish/Spanish tradition, which made a suitable partner for the Franco-Spanish music taken from Massenet's *Le Cid*. It was chiefly notable for a devastatingly Iberian pseudo-Spanish solo by — to use Edwin Denby's phrase — "that dear, hot Icelander" Bjornsson.

Both programmes opened with what was called *Divertissement from Les Sylphides*. This proved to be the ballet complete but minus the *corps*. Embellished with some hideous wings set too far in, it was not conspicuously well danced except for Henning Kronstam's Mazurka. The "Maryinsky" repertory, represented by three *pas de deux*, fared little better than the shades of Fokine, although Bjornsson danced a splendidly virile and unexpectedly stylish solo in *The Black Swan*. The only other item of general currency was the Drummer's Dance from *Graduation Ball*, attractively given by Kronstam.

Yet the real value of the programmes turned out to be, as one would have expected, the Danish *specialités de la maison*. The last act *pas de deux* from *Coppélia*, ingenuously described as having choreography by Saint-Léon, had a vivacious performance from Ruth and Werner Andersen. This same pair also gave a cute Pierrot and Pierrette *pas de deux* from Emilie Walbom's version of *Les Millions d'Arlequin*, which reinforced my respect for the quaint choreography of this creator of the well-known *Dream Pictures*.

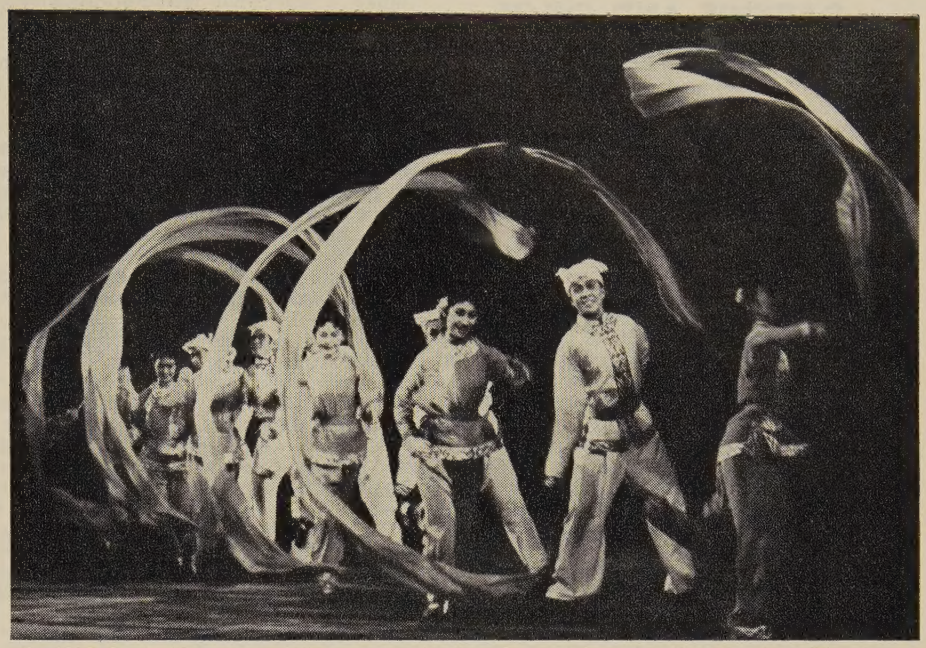
The rest, most satisfyingly and gloriously, was Bournonville — the crown jewels of Denmark's ballet heritage. Although it was but a few fragments that were on view, they shone and sparkled like the true gems they are, and made one long for the early return of the full company with its precious cargo of these wonderful ballets. Familiar items were the fantastically embroidered Tarantella from that Vesuvius of a ballet *Napoli*, the *pas de deux* from *Flower Festival in Genzano*, and a long and intelligently presented excerpt from the 2nd act of *La Sylphide*. In this last, Simone, and perhaps even more especially, Kronstam, showed how much they have advanced in the past few years, and how delicate is their mastery over the Bournonville idiom.

However, it is still with Bjornsson that the Bournonville style is truly synonymous, and together with Kirsten Ralov he gave an entrancing performance of a *pas de deux* from a lesser-known work, *Kermesse in Bruges*. Another intriguingly unusual excerpt was the lively Sailors' Reel from one of the master's more unlikely-named ballets — one rarely revived even in Denmark — *The King's Voluntary Corps on Amager*.

The programmes as a whole were not particularly well arranged or produced, but the infectious joy of the dancers gave immense pleasure. The Festival audience cheered loud enough to be heard in Cheddar, and I hope the almost affectionate warmth of their reception will encourage the dancers when they get back to Copenhagen to agitate for a visit of the full company to London in the nearest possible of near futures. **C. B.**

FESTIVAL BALLET IN ISRAEL

IT was harder to tell who were more enthusiastic, the Israeli public or the company. Our appetites had been whetted by Festival Ballet's previous visit two years ago, while many of the dancers remembered the appreciation and acclamation. Besides, this year was a particularly exciting one, with every town and village gaily decorated and lit for Israel's 10th Anniversary Year celebrations.



SCARF DANCE: One of the many effective dances given by the Classical Theatre of China (the Peking Opera), who returned to London for the second time for a six-week season at the Adelphi Theatre. It is the same group which was seen at the Palace Theatre a few years ago.

At a pre-opening night party, given by the British Ambassador at his residence outside Tel Aviv, the dancers mingled informally in the garden with Israelis. Alicia Markova, the guest everyone wanted to meet, was surrounded, and every dancer was the centre of a group of people asking questions non-stop. Markova told me that she hoped to incorporate her recent successful *William Tell pas de deux* into her repertoire.

The following evening was the première. Unfortunately Markova did not dance, but was in the audience, beautiful in green chiffon. Without a front curtain *Les Sylphides*, which opened the programme, was at a considerable disadvantage. The dancers glided to their places, in view of the audience (though without lighting) to the second playing of the Prélude. It was danced beautifully, however, with Krassovska and Briansky (the latter in spite of recent foot injuries which prevents him dancing often). This was followed by *The Pas de Quatre* and *Variations for Four*, most popular with the audience, who were particularly impressed by the spectacular and effortless dancing respectively of John Gilpin and Louis Godfrey. At most points the orchestra was drowned, fortunately, by by the "oohs" and "ahs" of the fascinated spectators. Finally there was *Graduation Ball*, which came as a delightful end to the evening.

The following night Markova danced Taglioni in *The Pas de Quatre*, and also in *The Dying Swan*. She danced beautifully, her ethereal loveliness and beautiful hands and arms, like wings, will long remain in the memory, and she received an outstanding ovation with innumerable curtain calls (of course, without the curtain!!).

Of the other dancers, Anita Landa stands out most. She, like most of the company, has vastly improved in the past two years.

Gillian Marx.

DANCE LECTURES

TAMARA KARSAVINA

ALTHOUGH Karsavina makes too few public appearances nowadays, she gives a ballet and mime lecture demonstration at the Federation of Russian Classical Ballet Teachers' Congress each year. The occasion has become unquestionably one of the major events of the ballet year, and it is enjoyed by all who appreciate the subtle pleasures of scholarly performance.

Karsavina certainly needs no recommendation and although English ballet is already very much in her debt, it must seem to many that her wide knowledge and experience could still be drawn upon in countless useful ways. Trained by Gerdt at the Imperial Ballet School in St. Petersburg, she is a mine of information about style and mime and gradually changing taste — knowledge which is as indispensable to the historian as to the present-day teacher. To watch her demonstrate is a living proof of the greatness of the Russian school, while for those who share her views and who are trying to keep the Russian system alive in this country, her comments excite blind admiration.

This year the passage of mime she selected for study was Odette's "My mother's tears" scene from *Le Lac des Cygnes* Act 2. The fact that even today, at the age of 73, she is still ready to lecture and teach indicates her intense love of young dancers and her concern that they should receive the best possible training.

"Put as much expression into it as you can," she begs. "Also, use your eyes. No, follow the line of the arms with your eyes. Never be self-conscious about *ports de bras*. Finish, please, with a soft unfolding of the fingers." And again. "Don't just follow the music. Listen to it. You weren't out of rhythm, but try to put something of the melody into your movement."

In the demonstrations Madame Karsavina was assisted by Rachel Cameron and Maria Zybina. Among the well-known teachers who were present, with representatives from abroad, were John Gregory, Barbara Vernon, Patricia Spalding, Mary Balinska, Joanna Denise and Nina Hubbard. **E. C. M.**

DAPHNIS AND CHLOË

Continued from page 25

sinister cave of the pirates — which in outline is strangely, and I guess fortuitously, reminiscent of the original Bakst — and the simple Mediterranean beach scene for the final rejoicing, successfully convey an impression of Greece and provide the ballet with an ideal setting.

The costumes are less happy. Since the first performance they have been chopped and changed about quite a bit, and yet have never been completely successful. Craxton has lived some years in Greece and the costumes are supposedly stage stylisations of contemporary Greek dress, but authenticity is not always the best recommendation for theatrical effectiveness. The boys have, at various times, been dressed in what seems to be a whole variety of costumes ranging from camouflage suits on the one hand to fancy beach pyjamas on the other. While the nondescript garb they wear at present is probably the most satisfactory of all the attempts made, this remains more a comparative than absolute success. The girls with their multi-coloured flared dresses fare better, but the pirates look unfortunately like a comic opera troupe. Admittedly their costume has been adapted from that worn in a remote Greek village, but to me the village looks no remoter than Penzance.

Daphnis once had a costume like a bright suit of many colours, but now — whether at the wish of the designer or the depradations of the laundry I know not — the colours have been washed out into a near-white, the final result appearing not unlike a somewhat adventurous tennis-kit. Dorkon looks as though he has strayed in from an Italian realistic film, while Bryaxis looks as though *he* has strayed in from a touring production of Bizet's *Carmen*. The two girls are dressed somewhat similarly to the *corps de ballet*, and it was a good idea to make the colours of their costumes profane and sacred variations on the theme of pink. Similarly the innocent white shift Chloë wears in the pirates' cave is admirable, but the bolero (now crimson, but originally pale blue) she puts on for the *finale*, although doubtless "authentic", looks too sophisticated for the peasant circumstances.

The only costumes, apart from the traditionally conceived designs for Pan and his entourage, that are not intended to be approximations to contemporary Greek dress are those for the three Nymphs of Pan. These were suggested to the designer by Ashton from a drawing taken from Maurice Emmanuel's *The Antique Greek Dance*.

The ballet's original cast gave it a superbly authoritative performance. Fonteyn danced with a beautifully touching quality, full of simplicity and tenderness, while Somes, after he had settled down in the rôle, conveyed the faun-like nature of Daphnis with every movement and gesture. The unusual musical sensitivity innate in these two dancers was used by Ashton to great effect. Yet the other principals were really not one whit worse, and Ashton cleverly utilised the bite of Field's dancing, the abandon of Grant's and the seductiveness of Elvin, while Rodrigues made a splendid figure of Pan.

Ashton, like so many choreographers, is strongly opposed generally to second casting, particularly as he always tailor-makes a rôle with a particular dancer in mind. There have in fact been comparatively few cast changes in *Daphnis and Chloë*, even though the ballet has consistently held its place in the repertory and received over eighty performances at Covent Garden alone. Apart from Fonteyn, only Pauline Clayden has been seen in London as Chloë; hers was a performance of real merit, yet lacking the perfect grace and musical feeling of Fonteyn's. Although two other dancers besides Somes have danced Daphnis, each of them only gave one performance apiece. Gilbert Vernon's was a brave try, but David Blair's proved a far miss, coming to life only in the ballet's finale.

Lykanion — as is perhaps appropriate — has been passed around more than any of the others. Nadia Nerina and Anne Heaton have both appeared in the part with fair success, but in recent years it has become the virtual monopoly of Julia Farron. None of her successors has ever equalled the voluptuousness of Elvin. Bryaxis has remained the personal property of Grant throughout the seven years of the ballet's existence, while the rôle of Dorkon has only been taken by Philip Chatfield in addition to the part's creator. To Chatfield can go the credit of being the only newcomer to equal and in some respects surpass a member of the original cast. His brutish oaf of a Dorkon is a considerable characterisation. The static mime rôle of Pan has been taken, in addition to Rodrigues, by Arnott Mader and Keith Rosson.

Ballet Dates

THE ROYAL BALLET I
at the Royal Opera House, Covent Garden

August

18 *The Sleeping Beauty* (Fonteyn, Somes)
19 *The Prince of the Pagodas* (Beriosova, Blair)
20 *Les Sylphides, Agon* (première), *Daphnis and Chloë*
21 *Ballet Imperial, Giselle* (Chauviré, Rassine)
22 *Ballet Imperial, Agon, The Firebird*
23 **(M)** *The Sleeping Beauty* (Fonteyn, Somes)
23 **(E)** *The Sleeping Beauty* (Beriosova, Ashbridge)
25 *The Sleeping Beauty* (Nerina, Blair)
26 *Agon, Giselle* (Fonteyn, Somes)
27 *The Prince of the Pagodas* (Beriosova, Blair)
28 *Agon, Giselle* (Nerina, Somes)
29 *The Prince of the Pagodas* (Beriosova, Blair)
30 **(M)** *The Lady and the Fool, Les Sylphides* (Chauviré), *Daphnis and Chloë*
30 **(E)** *Ballet Imperial, Les Sylphides* (Chauviré), *Daphnis and Chloë*

September

1 *The Lady and the Fool, Giselle* (Chauviré, Rassine)
2 *The Lady and the Fool, Giselle* (Fonteyn, Somes)
3 *Agon, Rinaldo and Armida, Le Lac des Cygnes* Act 2 (Chauviré), *Checkmate*
4 *The Sleeping Beauty* (Nerina, Blair)
5 *Rinaldo and Armida, Le Lac des Cygnes* Act 2 (Chauviré), *The Firebird*
6 **(M)** *The Lady and the Fool, Giselle* (Beriosova, Ashbridge)
8 *Rinaldo and Armida, Le Lac des Cygnes* Act 2, *The Firebird*
9 *The Sleeping Beauty* (Chauviré, Rassine)
10 *Checkmate, Agon, The Firebird*
11 *Ballet Imperial, Le Lac des Cygnes* Act 2 (Chauviré), *Checkmate*
12 *The Sleeping Beauty* (Fonteyn, Somes)
13 **(M)** *The Sleeping Beauty* (Linden, Blair)
13 **(E)** *The Sleeping Beauty* (Chauviré, Rassine)

FESTIVAL BALLET
at the Royal Festival Hall, London

July

15 *Les Sylphides* (Markova), *The Witch Boy* (London première), *Bolero 1830* (Markova), *Graduation Ball.*
16 **(M)** *Les Sylphides, Nutcracker Suite, Graduation Ball.*
16 **(E)** *Les Sylphides, The Witch Boy, Graduation Ball.*
17 *Les Sylphides, The Witch Boy, Graduation Ball.*
18 *Les Sylphides, The Witch Boy, Graduation Ball.*
19 **(M)** *Les Sylphides* (Markova), *Nutcracker Suite, Bolero 1830* (Markova), *Graduation Ball.*
19 **(E)** *Les Sylphides, The Witch Boy, Graduation Ball.*
21 *Les Sylphides, Nutcracker Suite, Graduation Ball.*
22 *Giselle* (Markova), *Symphony for Fun*
23 **(M & E)** *Swan Lake* Act 2, *Symphony for Fun, Nutcracker Suite.*
24 *Swan Lake* Act 2, *Symphony for Fun, Etudes.*
25 *Swan Lake* Act 2, *Symphony for Fun, Etudes.*
26 **(M)** *Giselle* (Markova), *Symphony for Fun.*
26 **(E)** *Giselle, Symphony for Fun.*
28 *Concerti, The Witch Boy, Graduation Ball.*
29 *Concerti, The Witch Boy, Graduation Ball*
30 **(M)** *Concerti, Napoli, Don Quixote, Swan Lake* Act 2.
30 **(E)** *Swan Lake* Act 2 (Beryl Grey). *Concerti, Napoli, Don Quixote* (Grey).
31 *Les Sylphides, The Witch Boy, Napoli.*

August

1 *Les Sylphides* (Grey), *The Pas de Quatre, Variations for Four, The Black Swan* (Grey), *Symphony for Fun.*
2 **(M)** *Les Sylphides, The Pas de Quatre, Variations for Four, The Black Swan, Symphony for Fun.*
2 **(E)** *Les Sylphides* (Grey), *The Pas de Quatre, Variations for Four, The Black Swan* (Grey), *Symphony for Fun.*
4 **(M & E)** *Napoli, The Pas de Quatre, Variations for Four, Nutcracker Suite.*
5 *Swan Lake* Act 2 (Grey), *Don Quixote* (Grey), *Etudes.*
6 **(M)** *Swan Lake* Act 2 (Grey), *Don Quixote* (Grey), *The Pas de Quatre, Napoli.*
6 **(E)** *Swan Lake* Act 2, *The Pas de Quatre, Etudes.*
7 *Les Sylphides, The Witch Boy, Graduation Ball.*
8 *Les Sylphides* (Grey), *The Witch Boy, Reverie* (Grey), *Graduation Ball.*
9 **(M)** *Giselle* (Grey), *Graduation Ball*
9 **(E)** *Giselle, Graduation Ball.*
11 *Giselle* (Grey), *Symphony for Fun.*
12 *Coppélia.*

For the remainder of the programmes until end of season on Sept. 13, see daily press.

BALLET RAMBERT

July

22 The Baalbeck Festival, The Lebanon
31 The King's Lynn Festival, Norfolk

Aug.

11 Marlowe Theatre, Canterbury.

Sept.

8 The Sadler's Wells Theatre, London (two weeks)
22 Belgrade Theatre, Coventry.

THE CLASSICAL THEATRE OF CHINA
(The Peking Opera)
at the Adelphi Theatre, London, on July 7 for six weeks

BALLET-THEATRE DE PARIS DE MAURICE BEJART
at the Devon Festival

Sept. 25-27 Barnstable.
28-Oct. 1 Exeter

EUROPEAN FESTIVALS

The following festivals have announced that they will present dance and ballet programmes. Full details will be given at the earliest possible date.

BRUSSELS—Festival Mondial 1958.
At the Théâtre Royal de la Monnaie : July 22, The Netherlands Ballet.
At the Palais de Beaux—Arts : July 1-24, Changwe Yetu from the Belgian Congo. July 28, Antonio Spanish Ballet. Aug. 2-6, Ukrainian Song and Dance Ensemble. Aug. 11-Sept. 6, The Moiseyev Ensemble from Moscow. Sept. 18-23, Hungarian Dance Group.
At the American Pavilion Theatre : July 5-20, Jerome Robbins Ballet. Aug. 5-10, American Ballet Theatre.

SPLIT (Yugoslavia) : July 10—Aug. 20, The Split Ballet Company.

DUBROVNIK—July 1-Aug. 31, The Belgrade Opera Ballet in *The Devil in the Village, Giselle, El Amor Brujo, La Reine des Iles* (middle of August). Ensemble of Serbian Folk Dancers (end of July). Ensemble of Croatian Folk Dancers (beginning of August). Ensemble of Macedonian Folk Dancers (end of August).

BREGENZ (Austria): July 18-August 17, The Vienna State Opera Ballet in *Sylvia* and in the opera, *The Bartered Bride* by the lake. Ballet evenings in the Guildhall including *The Nutcracker Suite* and *Hotel Sacher.*

SANTANDER—July 31st, August 1, Coros Y Danzas de Espagna. August 5-8, Antonio's Spanish Ballet. August 14-17, American National Ballet Theatre. August 26, 27, Mariemma's Spanish Dance Company.

ATHENS—August 24-September 13.

EDINBURGH — Ballet Premieres at Empire Theatre.
August 25-27, *Concerto for Dancers, Ballet sans Nom, The Night and the Silence, Circle of Love.*
August 28-30, *The Night and the Silence, Les Facheuses Rencontres, Ballet sans Nom, Octet—A Study for Eight Dancers.*
September 1-3, *Les Facheuses Rencontres, Octet—A Study for Eight Dancers, Dreams, Midsummer Vigil.*
September 4-6, *Midsummer Vigil, Dreams, The Seventh Sacrament, La Belle Dame Sans Merci.*
September 8-10, *The Seventh Sacrament, La Belle Dans Sans Merci, The Great Peacock, Changement de Pied.* September 11-13, *The Great Peacock, Changement de Pied, Circle of Love, Concerto for Dancers.*

BERLIN—September 21-October 7, Programmes to be announced.

SEVILLE—September 21-October 7, Programmes to be announced.

NOTE : all these programmes are as complete as possible at the time of going to press. Please check with Travel Agents before buying tickets.

Make sure of your DANCE AND DANCERS every month —give your newsagent a firm order for regular delivery

Don't let anyone say it can't be had—we supply every newsagent in Britain—if you have any difficulty send us his name and address—we will do the rest.

School of Russian Ballet

Directors: *Barbara Vernon & John Gregory*

Full and Comprehensive Dance Training

Classes for

Children, Students, Professionals, Amateurs

FULL EDUCATIONAL FACILITIES UP TO G.C.E. STANDARD

are now available

Studio **ST. LUKES STREET CHELSEA SW3**

Telephone WEStern 9719

(A few minutes from South Kensington Station and Chelsea Town Hall)

Branch Studios **74 Wilson Gardens West Harrow Middlesex**
St. John's Hall St. John's Rd Isleworth Middlesex

BURNETS

for

THEATRICAL FABRICS AND ACCESSORIES

COTTON OR WOOL TIGHTS

LEOTARDS GLOVES, BELTS, etc.

Our specialities:

Elastic Nylon Fish Net Tights **49/6 pair**
Crepe Stretch Nylon Tights **57/6 & 70/- pair**
Elastic Fish Net Opera Hose **36/- pair**

Full Price List on application

B. BURNET & CO. LTD

Established 1832

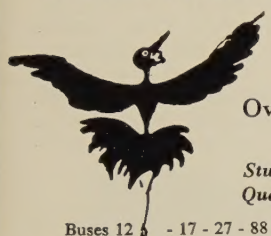
22 GARRICK STREET : LONDON WC2

Telephone TEMple Bar 3972 & 4893

RUTH FRENCH

SCHOOL OF BALLET

BEGINNERS TO PROFESSIONALS



MORNING and EVENING CLASSES

Coaching for Examinations

Overseas Visitors Always Welcome

Branch Studio, Putney

Studio Church House
Queensborough Terrace W2 ABBey 5431

Buses 12 - 17 - 27 - 88 etc. 5 mins. Queensway & Bayswater Stations

3D. per word prepaid. Box No. 1/- extra. Minimum 3/-, 4 consecutive insertions charged as 3 ; 12 as 8.

JACKEROO In Australia is a book of photographs about strong young men working on sheep and cattle stations in sunny N.S.W. Send 10/- for your copy. Fred Woodgate, 19 Brisbane Street, Tamworth, N.S.W. Australia.

LARGE well-equipped West End ballet studio available evenings and all Sundays. Box 309.

YOUNG merchant seaman seeks male ballet correspondents in England and South Africa. Photo appreciated. Peter Austin, Gymnasium, R.M.M.V. "Capetown Castle", Union Castle Line, Southampton.

DIRECTORIES

Spanish Dancing

ELSA BRUNELLESCHI Westbourne Hall, 26 Westbourne Grove, W.2. BAY 3540.

LALAGIA 48 Kensington Mansions, Trebovir Road, S.W.5. FRO 6151.

PRESERVE YOUR DANCE and DANCERS

TWO years copies bound for 11s. 6d.

This *Easibind* loose leaf binder, gold embossed DANCE AND DANCERS, is extra strong and hard wearing and presents an attractive volume to hold 24 copies. Each copy is individually bound by thin wires and can be removed with ease at any time. The volume lies flat at all openings. Keeps copies in perfect condition. Price 11s. 6d. at our offices or by post 1s. extra to any address in the world from . . .
DANCE AND DANCERS
21 Lower Belgrave St., London, S.W.1
A binder is given free with every three-year subscription, price 81/-.

JOANNA DENISE

RUSSIAN BALLET STUDIO

DAILY CLASSES FOR PROFESSIONALS AND STUDENTS

Mon., Tues., Wed., Fri. 11-30 a.m.—1 p.m. Thur. 10 a.m.—11-30 a.m.
Wed. and Fri. Afternoons 3-4 p.m. PIROUETTE CLASS Wed. 2-3 p.m.

PRIVATE LESSONS CHOREOGRAPHY

2nd FLOOR STUDIO — INNS OF COURT MISSION
44-46 BROAD COURT — COVENT GARDEN

(Turning opposite the Royal Opera House)

All enquiries Telephone EALing 0450

New Era Academy of Drama & Music (London) Ltd

15c DRYDEN CHAMBERS, 119 OXFORD ST., W.1. *Tel.* GERard 6181

Patrons: Maurice Codner, R.P.S.; Frank O. Salisbury, C.V.O., LL.D., R.I., R.P.S.; Augustus John, O.M.; Dame Sybil Thorndike, D.B.E., HON.LL.D.; Flora Robson, C.B.E.; W. Macqueen-Pope; Claire Luce; D. G. E. Hall, M.A., D.LITT.

PUBLIC EXAMINATIONS IN SPEECH AND DRAMA held in London and over 70 Provincial Centres. The awards consist of Bronze, Silver and Gold Medals, also the Diploma of Associate. *Apply to the Secretary for a Syllabus.*

Murilova Ballet School

One The Square Bournemouth

Full-time Students Trained for Stage or Teaching Careers

Children Prepared for Examinations

Tuition given by Teachers who have been Members of Famous Ballet Companies

Bookguide Technical

BOOKGUIDE

These two 6d. monthlies together list in detail every new book as published.

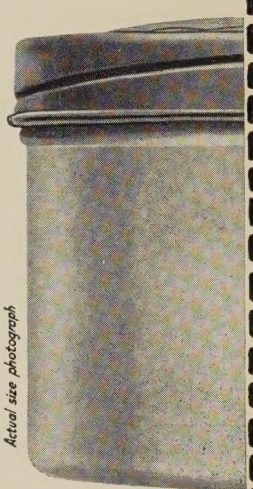
Leoni's QUO VADIS

RESTAURANT

Open Daily : Sunday's Dinners Only
Leoni's Book of "Recipes of Specialities" sent free to Patrons on application

26-28 DEAN STREET LONDON W1
Telephone : Gerrard 9585-4809

Leoni Recommends Quo Vadis, New York, 26 East 63rd Street



The 4/6d tin of **Crowe's CREMINE** greasepaint remover is so large, we can only show you a third of it!

Crowe's CREMINE, the perfect liquefying and cleansing cream, is also available in handy 2/6 tubes. From Frizells of 1, Cranbourn St., Leicester Square, W.C.2 and all Chemists and Stores.

DANCE AND DANCERS (incorporating ART AND ARTISTS) is published by the proprietors HANSOM BOOKS LTD., 21 Lower Belgrave Street, London, S.W.1. (Telephone SLOane 0394-5-6). Sole Agents for CONTINENTAL EUROPE: Nouvelle Messageries de la Presse Parisienne, 111 Rue Reamur, Paris 2me; AUSTRALASIA: Gordon & Gotch (A/sia) Ltd.; AFRICA: Central News Agency Ltd. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS for music and opera lovers, PLAYS AND PLAYERS for theatre lovers, FILMS AND FILMING for cinema lovers, RECORDS AND RECORDING for record collectors, BOOKS AND BOOKMEN, BOOKGUIDE and TECHNICAL BOOKGUIDE for book lovers, and are proprietors of the SEVEN ARTS BOOK CLUB (see advertisement in this magazine). Printed in England by S. R. VERSTAGE & SONS LTD., WINCHESTER ROAD, BASINGSTOKE, HAMPSHIRE.

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET *Professional and Amateur*

Comprehensive Training for Students in all branches
Inclusive Fees. Coaching for Examinations

28 QUEX ROAD WEST HAMPSTEAD NW6
Telephone Maida Vale 2324

The
Euphan Maclaren
theatre school

CHILDREN CAREFULLY TRAINED
BALLET, TAP and ACTING
MONDAY EVENINGS BALLET CLASS (Amateurs)

Apply for Prospectus

The Studio · 10 Scarsdale Villas · Kensington W8
Western 6605

*Rambert School

Under the direction of Marie Rambert

Professional-Children's-Character-Modern
Junior and syllabus classes
Special terms for professional and promising male students

OPEN CLASS AT 11 a.m. DAILY

General Education is now incorporated with ballet training for students of school age

Summer Term now in progress

★For particulars apply to the Secretary

Rambert School
Mercury Theatre · 2 Ladbroke Road
London W11 Telephone PARK 7233

Send for this book

Worry and upsets between husbands and wives so frequently arise through lack of knowledge of modern family planning. "PLANNED FAMILIES" deals frankly with many of the questions which too often have to go unanswered, and can help to resolve one of the commonest problems in married life. Every married couple should have a copy. You can get yours now — *absolutely free.*

FREE!
POST THIS COUPON NOW

To: Planned Families Publications,
12 Oval Road, London, N.W.1
Please send me, under PLAIN COVER, a free copy of "Planned Families." I am an adult.

NAME.....

ADDRESS.....

1/2/DD

Italia Conti Stage School

LICENSED AGENCY

all branches dancing · elocution
education G.C.E. · acting · singing
voice production · beginners accepted

12 Archer Street : London W1 : GERrard 1054

SIGURD LEEDER

SCHOOL OF DANCE

SUMMER SCHOOL 1958
21st AUGUST to 3rd SEPTEMBER

Full-time professional training

Autumn Term commences September, 1958

46a REGENT SQUARE LONDON WC1
Telephone **Terminus 1915**